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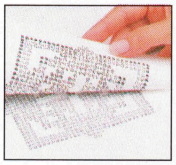

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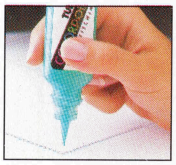

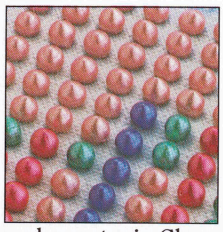

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CROSS STITCH SAMPLER

Summer 1993

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Dear Stitcher

Vacation time is upon us and it's time to bring out the beach apparel and camping gear. Most people have favorite vacation spots that they return to each year. As a child, our vacation spot was Virginia Beach, Virginia. In the 60's, my mother would prepare for weeks, gathering up clothing, toys, and books to stay at the Sea Isle. All our belongings (including my brother!) would be loaded into a Volkswagen Beetle for the eight hour ride from our home in Pittsburgh. Year after year, we would travel faithfully to visit the Covington's, who owned the hotel, Bishop and Willie Bea, who worked there, and Colonel, the Sea Isle's Dalmatian. They are memories I truly treasure.

Today, Jules and I have established two vacation havens. The first is Charleston, SC. I have traveled there many times since I began my work with the magazine, and think fondly of my visits to the Free Market, the Chapter Two Bookstore, and Poogan's Porch. The walks on the Battery and the Hibiscus in summer are a joy to behold. We spent our honeymoon a little further south in Kiawah Island and had a glorious week exploring the Charleston area's history and drinking in the natural beauty.

Closer to home, we frequently travel to Rehoboth Beach. Found at the base of Delaware, about 20 miles from Maryland, it's a great place for a family vacation. For this trip, we pack up the dogs, and enjoy a good seafood, sun and sand.

Our summer issue takes us on vacation to a small Southern town. Inspired by the movie "Fried Green Tomatoes", we will visit a Fourth of July celebration, ice cream parlor, Southern home, and much more. On our cover, "America," with the letters traveling "from sea to shining sea" remind us of what a great country we live in, and how much we have to celebrate as its citizens. Our year long afghan continues, with two American favorites, roses and strawberries, and a watering can to help along our seeds from Spring. We also have an elegant bellpull, and a baby ensemble for your vacation stitching plans.

Wherever you live and wherever you roam, be very glad America's your home!

Debbie

Cross Stitch Sampler®

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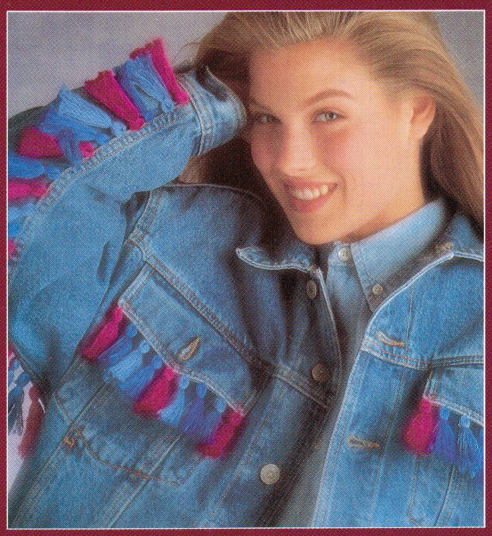

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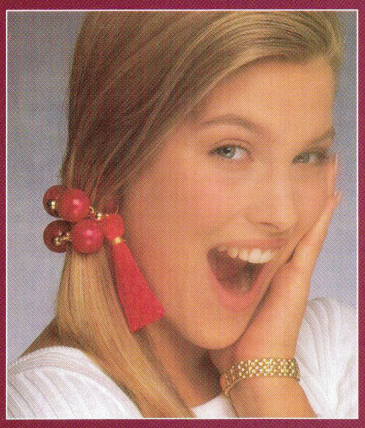

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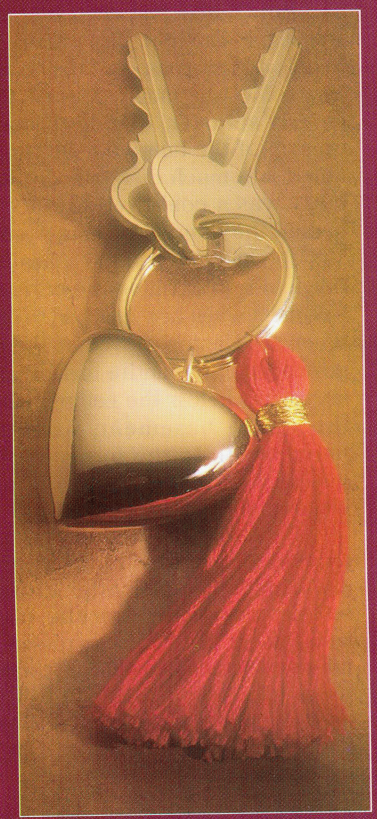

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History Discovered by Chance

BY DEBBIE VAUGHN

Stories come to editors in the strangest of ways! I discovered the tale of Bill Dantos and Caroline Barker completely by chance. I had taken some cross stitch designs to a print shop to get reproductions. As the copies were being made, the owner of the shop began poring over them curiously. "Needlework charts," he exclaimed. Surprised that he was familiar with needlework, and familiar enough to know that it is created from charts, I pressed him to tell me how he knew that. I listened with great anticipation as Bill told me incredible stories of how needlework samplers continually came into his life.

—Debbie Vaughn

Bill Dantos' first encounter with needlework came when he was eight years old. The Dantos family moved to West Chicago, Illinois and purchased an old home, built in 1847, formerly owned by the McCabe family. Miss McCabe was an elderly spinster, unable to manage the upkeep of the home herself, and it had fallen into much disrepair. In the basement was a coal-fired furnace which heated the home. For many years Miss McCabe had dumped the ashes from the fire into a pile, filling the corner of the basement when new coal had to be added. When the Dantos' moved in, the pile had grown to fill the entire basement to just six inches below the ceiling. It covered the entire basement, except for a narrow path to the furnace. Bill's job was to help dig through the pile and clean up the basement.

Of all the pieces of history that passed through Bill Dantos' hands, what remain are two intricately related pieces: the samplers depicting the stitches of Caroline Barker's childhood, and the diary which painted a picture of her adult life.

Beneath the ash and coal klinkers (rocks) all sorts of things were found. Amazingly, sampler after cross stitch sampler was dug out from the pile. Some were wadded up in tin cans, others had just been tossed into the pile. Being a boy, and not thinking much about "girl things," Bill was not impressed with the needlework he found. Unbelievably, countless samplers were used as rags to clean paint brushes as the family restored their home. These pieces of history were lost forever.

Bill's strange involvement with samplers was to continue. Just down the road was an old barn, a virtual goldmine for eight-year-old boys. Once a blacksmith shop and stage coach stop for Turner Junction (now West Chicago), the two-story, rhomboid building became a storage barn when the Hill family purchased the property. Mrs. Hill collected and saved everything. When she became elderly and ill, she allowed the neighborhood children to play in the barn. Treasure after treasure was discovered amongst the piles of junk in that old barn. Bill retrieved many remarkable items: rifles dating to the first World War, American flags from before the first World War, old books and a musket and ramrod. Treasures to an eight-year-old because they were old, dirty and held visions of war and glory, each of these items was filled with historic interest. Bill didn't realize how significant the musket and ramrod would come to be in later years.

Many years later, while Bill was in the Air Force, his mother passed away. When Bill later returned home, he discover that the pieces of history passed on to him by the Hill family had been given away with many of his family's belongings. All that remained were some old books and the ramrod that belonged to the musket. Examining the ramrod more closely for the first time, Bill found that something had been placed inside its shaft. He pulled out what appeared to be a rolled-up piece of linen. Unrolling it he discovered that this fabric was a large needlework sampler. Tucked inside was another, smaller sampler. On each, alphabets were stitched across the top. Across the bottom of the smaller sampler were a variety of motifs, including a large bird perched on an urn. The larger sampler con-tained a verse which read:

Jesus permit thy gracious name to stand/ As the first effort of an infant hand/ And while her fingers on this canvas move/ Engage her tender heart to seek thy love/ With thy dear children let her have a part/ And write thy name thyself upon her heart/

Mark out her way from every error free/ And may she seek for bliss alone in thee.
Signed in stitches: *Caroline Barker Aged 13 10th Month 1826 Poughkeepsie.*

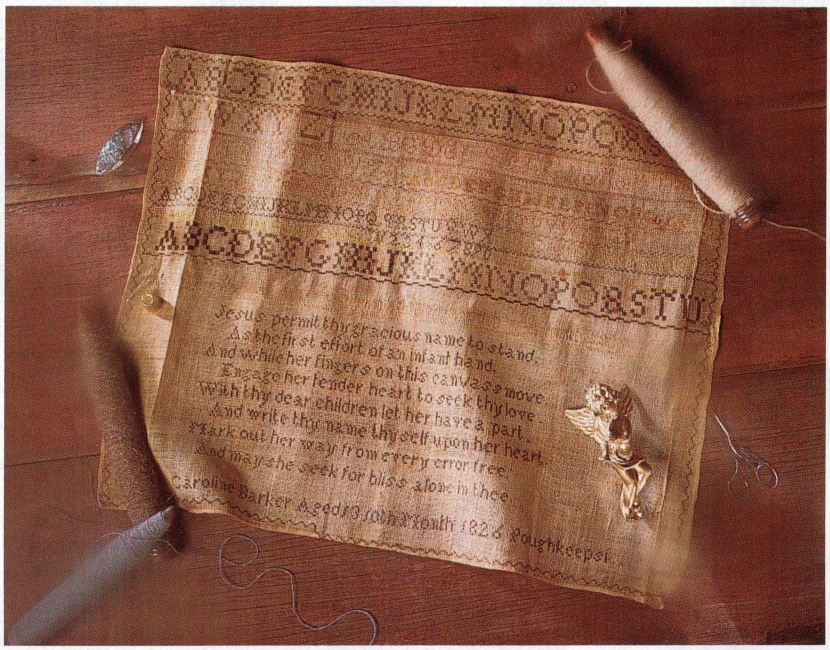
Among the old books which remained was a small, red, leather-bound diary. Across the cover, embossed in gold was the name *Caroline Barker*. On the first page of the book, scripted with elegant detail was the dedication: *Presented August 6th 1831.* Caroline had received the diary at age 18—five years after she stitched the larger sampler. Of all the pieces of history that passed through Bill Dantos' hands, what remain are two intricately related pieces: the samplers depicting the stitches of Caroline Barker's childhood, and the diary which paints a picture of her adult life.

Filled with letters, poems and sketches, the diary gave many clues as to how needlework samplers stitched in Poughkeepsie, New York, had found their way to Illinois. Entries from family members and friends in New York are scattered throughout the diary. Caroline wrote a poem to a friend that foretells their parting in Providence in June of 1833:

When I am absent will thou think of me/ Say shall I claim one friendly thought from thee/ Or will my absent image seem/ But like a half remembered dream/ And will the social hours fade/ Or sink in dark oblivious shade.
An entry appears from Caroline's son in Huntley Grove in March of 1864:

Dear Mother, That in the new path I am about to tread, far from the shelter of home, I may never cause thee a heart pain, is the wish of thy loving son—Willie B.
Wm. B. Keese and C. M. Keese bid their parents (presumably Caroline and her husband) farewell from Frankfort, Kansas in February of 1872:

One line to our parents,
For on the morrow we depart for our home in the west.
A birthday poem is written to Caroline in Chicago in 1888:
Birthdays
Why should we count our life by years,/ Since years are short and pass away!/ Or why by fortune's smiles, or tears/ Since tears are vain and smiles decay!/ Oh, count by virtues, these shall last/ When life's lame-footed race is o'er;/ And these, when earthly joys are past,/ May cheer us on a brighter shore.



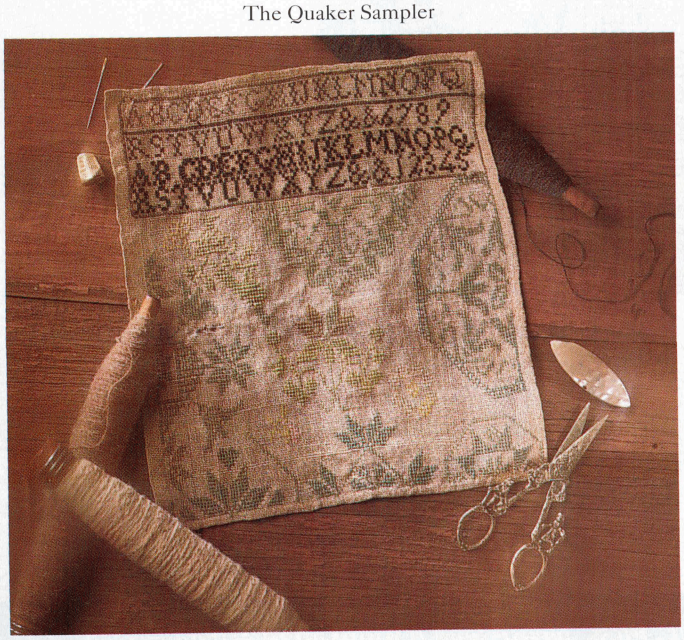
The marking sampler signed: Caroline Barker Aged 13 10th Month 1826 Poughkeepsie

While Bill had found and discarded many samplers just like these from the ash in the basement of his childhood home, he held on to these samplers and diary because of the unique picture of history they illustrated. Years later, Bill's daughter, Mary, developed an interest in cross stitch and as a wedding gift he gave her the old samplers and diary. From there the mysteries began to unravel. Mary found that the Hill family, who owned the old barn, were descendants of Caroline Barker. In the diary were entries from great grandchildren of Caroline's, relatives of the Hill's, who were now business owners in a neighboring city.

With the help of Nancy Sturgeon, owner of ***Threads Through Time***, a company which researches and markets kit reproductions of historic samplers, Mary discovered that the larger sampler was fairly common. The presence of seven alphabets, simple borders and familiar verse suggest that it was a marking sampler stitched for practice. The smaller sampler however, sparked curiosity as it was very unique. The linen it was stitched on was an uneven weave which distorted and elongated the shape of the motifs. These circular geometric motifs and subdued colors are typical of Quaker samplers. A well-known Quaker school was located near Poughkeepsie from December 1796 to 1857. The Nine Partners' Boarding School school was formed in 1796 with 100 children between ages of 7 and 14. While the smaller sampler gave no name or date, the presence of the larger sampler dated the 10th month of 1826, when Caroline was 13, in Poughkeepsie, suggests that perhaps she completed both while attending the Nine Partners' school. The unsolved mystery is to proove that Caroline was actually registered at the school.

From the pages of Caroline Barker's diary come this thought: *Heaven is happiness, and happiness consists in part in remembrance—E. C. Dunn.* Bill and his daughter Mary are doing their part to pass on the legacy of Caroline Barker, her diary, and her samplers. These are a picture into the past, and a remembrance of the beginnings of needlework—Caroline would be happy. ■

The Quaker Sampler



To purchase the Quaker Sampler kit contact *Threads Through Time, 450 Bedford Ct., #CSS, Naperville, IL 60540*; or call *(708) 778-1037.* A catalog of historic samplers is also available for $2.

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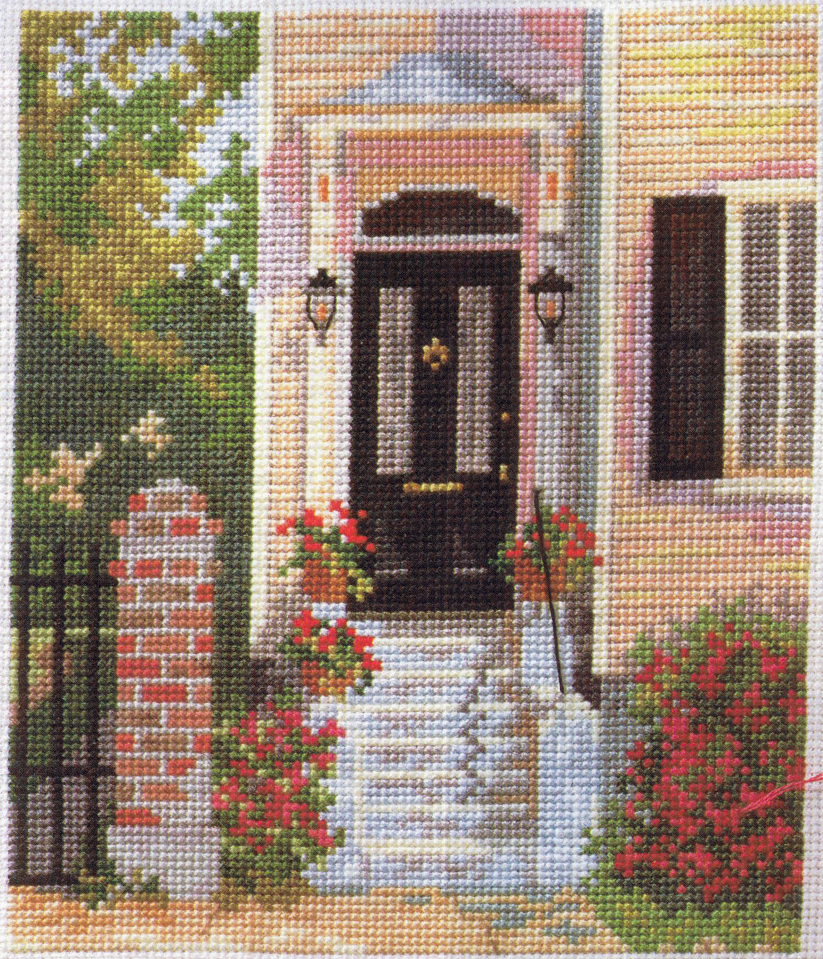

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Needletalk

LINDA BARRY

Dear Friends,

As summer approaches, I have been contemplating the beginnings of my needlework. Like many of you, I first learned to embroider as a child. When school was over for the year, I was always sure there would not be enough time for everything I wanted to do—play with my friends, ride my bike, read, go to the ocean, visit grandma, etc. However, it always seemed that the summer became too long and at some point I would be bored. I'm sure many of you mothers know (and dread) the age-old question: "What can I do, now?"

My mother decided to teach me to embroider. It was very simple crewel embroidery. I remember going to the local 5 & 10¢ store to purchase stamped materials and threads. I worked the days of the week on towels—remember?— Monday you washed, Tuesday you ironed, and so on. I saved those towels and even used them in the early years of my marriage. I can also remember stitching pillow cases, but I don't know what happened to them. Then I graduated to transfer patterns—that was even more fun because I could choose my own items to embroider—small doilies, dresser scarves, etc. I have wonderful memories of days spent sitting on the front porch stitching. My mother even taught a couple of friends how to do this simple embroidery. I often wonder if any of them are still "stitchers."

Today when I teach, I am often asked how I got started designing. I took up embroidery again as my children reached school age and the demands on my time decreased. I "found" counted cross stitch after going to a seafood festival in our area. Many homes in the little town were open with craft items for sale. One of these homes had hand-stitched items—quilts, knitting, and counted cross stitch. The piece that caught my attention was an afghan stitched with the lighthouses of the Chesapeake Bay decorating the squares. The center square had the lady's parents' oyster boat. She had, of course, graphed that herself. Well, I was totally captivated and soon took a class in counted cross stitch at a local shop and was on my way. About seven years later I heard of a trip to Denmark with Ken and Ginnie Thompson. My husband responded with

an insistence that I should go (what a guy!). I did, and found a whole new world of embroidery—drawn thread and pulled thread. Having a fair portion of "Scot" in my blood, when I returned I determined not to forget what I had learned, so I designed my first sampler. That was the start! One idea led to another, and all were encouraged by friends who kept saying, "Can you teach me to do that?"

In the years since, I have studied with these Danish teachers on a regular basis. In fact, I spent ten days there this past fall with three other students for a week of advanced study on Hedebo embroidery. Hopefully, in future issues of *Cross Stitch Sampler* we can share the expertise of this teacher with you. Her training and knowledge is far above mine and she would be an asset to our intermediate and advanced stitchers. Our goal in this area is to offer you a chance to request advice and knowledge of any technique that you do not feel is well covered by American designers. Write to me with any questions or problems.

Book Review

Our World of Stitches will focus on hardanger embroidery this year. We have chosen to work a common form of hardanger—table linens, but we are using new fibers and colored linen instead of the traditional white on white. ***Nordic Needle*** is a company that specializes in hardanger embroidery. They have three brand new books that appeal to every hardanger enthusiast.

"Classy Clothing in Hardanger Embroidery" is by Linda Abel–a name familiar to many of you from her contributions to *Cross Stitch Sampler*. Linda is well known for hardanger embellishment to clothing. Now you can create and wear some of her beautiful jumpers and blouses featured in this new book ($5.95). Even if you don't sew, the book has many of the motifs for smaller gift items.

"Roz's Fiber Fantasy in Hardanger Embroidery", (also $5.95) is similar in focus to *Our World of Stitches*. This book uses traditional items worked with untraditional fibers and fabrics. Look for Rainbow, Encore, Overture and Watercolours as well as Perle Coton for the working fibers in these designs. A piece from this book is featured left.

"Hardanger Liturgical Stoles for the 21st Century", ($12.95) is filled with interdenominational designs for the church. The history of embroidered vestments, church kneelers, chalice covers and church linens is long and well documented in art and church inventories. Interest in producing religious needlework is increasing. This book focuses specifically on hardanger for the church.

If you would like to order any of the books described above, you can send check, money order, MC/VISA to ***Nordic Needle***, *1314 Gateway Dr., Fargo, ND 58103-3596*, or call *(701) 235-5231*. Please add $2.75 s/h for one book; $3.75 s/h for two or more books. North Dakota residents, please add appropriate sales tax.

Linda

If you would like to correspond with Linda Barry, please send your letters to: Linda Barry, Needletalk, PO Box 413, Chester Heights, PA 19017.

Hardanger Basics

BY LINDA BARRY

For all its elegance, hardanger is really one of the easiest counted thread techniques! Because it is generally worked over 4 threads, counting is easier. The greatest fear for most people is CUTTING. The following hints and suggestions will help eliminate the fear associated with hardanger and get you started on the right foot. We will discuss cutting and other aspects of hardanger in future issues.

Thread

For hardanger embroidery, use a thread that is heavier than the individual fabric threads for the satin work. For most projects, this means Perle Coton in #3, #5, or #8, depending on the fabric count. #3 Perle Coton is appropriate for fabric counts of 20 or less. Counts between 22 and 25 traditionally use #5 Perle Coton, and counts above 25 use #8 Perle Coton. For the needleweaving and other embellishments, use a thread that is finer than the individual fabric threads. This means on fabric counts of 20 or less, use #5 Perle Coton, counts of 22–25, use #8 Perle Coton, and above 25, use #12 Perle Coton.

When working with Perle Coton, use short (24" or less) lengths and leave only 2" in the eye of the needle (Fig. 1). Perle Coton has a sheen that is quickly destroyed and becomes fuzzy (said to be "fat and weary") from being pulled through the tough linen fibers and being bent through the eye of the needle.

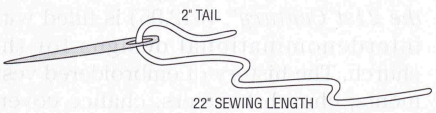

Fig. 1

Beginning and Ending Threads

Always begin with a knotless waste knot. This is simply poking the needle into the front of the fabric (away from the direction you will be stitching). Leave a tail of thread on the front of the fabric long enough to rethread later for ending. This gives *you* control over the tension when ending, which is particularly important when a stitch needs to be pulled tightly.

To end, bring the old thread to the front and "waste" it out to the side. This follows a basic "rule" in needlework—end in the direction of the stitching. This keeps the slant of a stitch on the front of your piece correct—important for satin work in hardanger. Fig. 2 illustrates a satin stitch ended immediately after running out of thread. You can see that this causes the slant of the stitch on the front to go the wrong direction. By wasting away the old thread, you also reduce the bulk of anchored threads on the *back* since you will never end two threads through the same area.

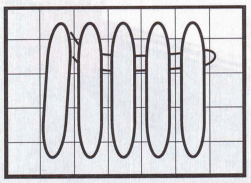

Fig. 2

A new thread is added at the end of a kloster block. Waste the old thread, anchor the new thread on the back through several kloster blocks, then continue stitching as shown in Fig. 3. Later, rethread this old parked thread and end on the back behind the new stitches (also shown in Fig. 3). When anchoring both beginning and ending threads, pierce the satin stitches on the back, since merely running under them will not hold your thread securely.

Kloster Blocks

These are the basis of hardanger. A kloster block is straight satin stitches, usually covering four threads of fabric. When finished, the blocks frequently outline areas to be cut. These stitches should NOT be pulled tightly. They should appear soft and fill the area being covered but not be so loose as to be floppy. To check your tension, work several blocks, then run your finger over the stitches. If they move a lot, then they are too loose. If you can see a distinct hole at the top and bottom of the stitches, then they are too tight.

Kloster blocks are normally worked in groups of five. These five stitches protect four fabric threads. Work the five stitches as shown in Fig. 3 (work in numbered order, in direction of arrows). Satin stitches can be worked right to left or left to right, whichever is easiest. Normally, right handers work right to left and lefties the opposite.

Sometimes kloster blocks are worked in a straight row as shown at the top of Fig. 3. In this case, the carry from one kloster to the next is a diagonal on the back (dashed line in Fig. 3). When moving from one kloster block to another in a diagonal direction, be careful that the carry on the back is straight—NOT diagonal, or it could be cut. There are two ways to stair step in a diagonal direction, both are shown in Fig. 3.

Since the purpose of kloster blocks is protecting the threads that will be cut, it is important that the blocks are directly across from each other (Fig. 4, page 30). Note that not only must kloster block A be

Continued on page 30

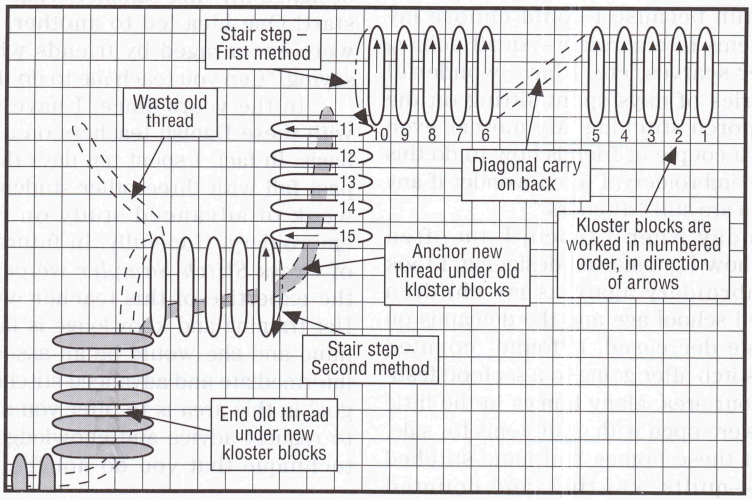

Fig. 3

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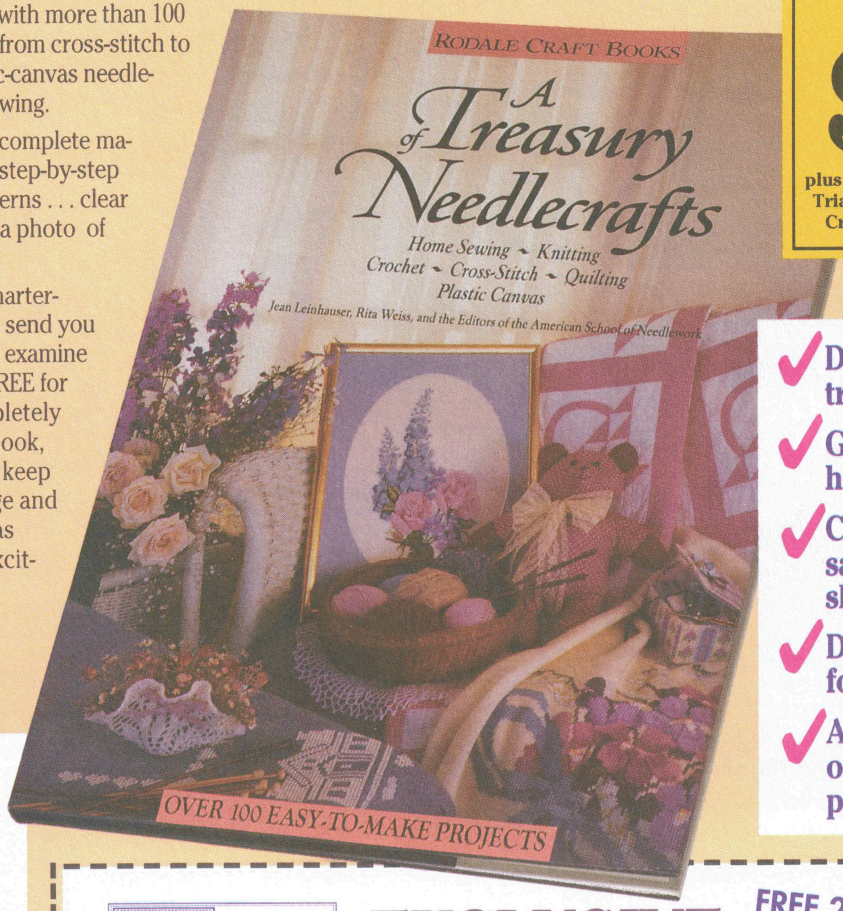

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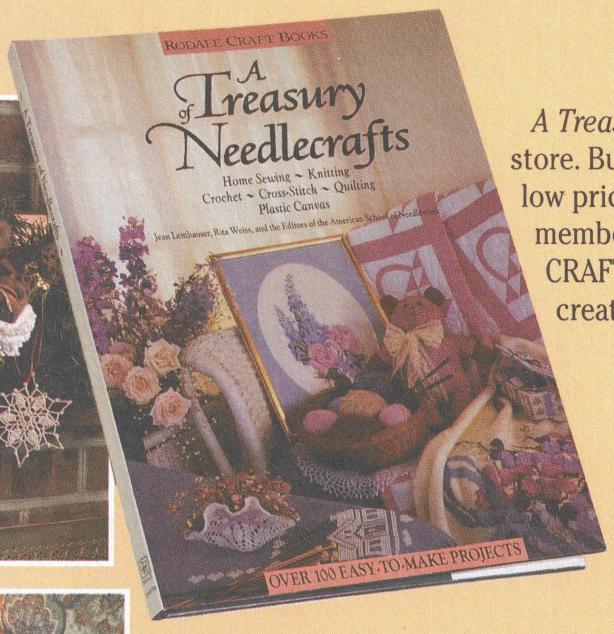

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Put it on Your Calendar

■ **Jean Farish Needleworks** and cosponsor *Cross Stitch and Country Crafts* magazine will be hosting a series of consumer cross stitch shows for 1993. Dates for the shows are: May 28-30 Saratoga Springs, NY; September 10-12 Des Moines, IA; and October 15-17 Sacramento, CA. For more information, send a long SASE with 52¢ postage to: *Spirit of Cross Stitch Festival, PO Box 10818, Dept. XSS, Winston-Salem, NC 27108.* Please indicate on the outside of the envelope which festival you are interested in attending.

■ *Rockome Gardens* is pleased to announce the dates of the **National Counted Cross Stitch Show "For People Who Count":** June 5–20. This year, the ninth year at Rockome Gardens, the show will include displays of nationally known designers, seminars taught by industry experts, a shop filled with the latest in cross stitch supplies, books and leaflets, as well as many new surprises for 1993. Don't miss the largest juried show in the nation. It will be open from 9am to 5pm each day. For more information, send $1.00 to: *Rockome Gardens–NCCSS, Dept. XSS, Rt. #2 Box 600, Arcola, IL 61910.*

■ *The Embroiderer's Guild of America* will hold the **Pacific Southwest Region Seminar '93, "Needle Holiday,"** from June 20–25, 1993. There will be 4, 2 and 1 day classes taught by such nationally recognized teachers as Jody Adams, Nan Tyson Euler, Jody Gergens, Joan Petrakis, Wilke Smith, Kay Stannis, Carol Algie, Eleanor Bockheim, Beverly Booker, Merry Cox, Linda Driskell, Pam Godderis, Paula Heckman, Betty Chen Louis, Pat Morse, Gay Ann Rogers, Jane Zimmerman, and more. The event will be at the Sheraton Hotel/Riverside Convention Center, Riverside, CA. For further information send a SASE to: *Virginia Miller, Registrar, 4750 N. Mariposa Dr., San Bernardino, CA 92404,* or call *(810) 882-7364.*

■ The *Polyclinic Medical Center Auxiliary* is sponsoring a judged **NeedleWorks Show** following general Embroiderers' Guild of America categories and quilting. Held at the Penn Harris Inn, Camp Hill, PA, the show will run Friday, May 28 through Sunday, May 30, 1993. Admission will be charged and classes will be held. For further information, please contact *Jane Warren, PO Box 5014, Dept. XSS, Harrisburg, PA 17110.*

Copies of Britain's newest needlework magazine, ***Mary Hickmott's New Stitches,*** Volumes 1 (Premiere), 2, and 3, are now available for $6.00 each, ppd. Send check or money order (payable to "Sampler Publications, Inc.") to *New Stitches, c/o 707 Kautz Rd., St. Charles, IL 60174.*

■ *The Counted Thread Club of Huntington, IN* will be sponsoring their **12th Annual "For People Who Count"** exhibit June 17–18 at the First Presbyterian Church, 50 E. Tipton St., Huntington, IN. For more information, please write or call: *Dee Hedrick, 1351 Charles St., Dept. XSS, Huntington, IN, 46750, (219) 356-3228.*

■ The **24th Annual Stitchery Showcase Needlework and Quilt Show** will be held at the Stan Hywet Hall and Gardens, Manor House Auditorium, Akron, OH, from April 22–25, 1993. Hours are 10 am–5 pm. Admission is $3.00, adults; $1.50, children. There will be workshops by Marion Scoular on Thursday and Friday of the event, and a fund raiser with prizes. For more information, please send a SASE to: *Stitchery Showcase Information, 2627 Ellet Ave., Akron, OH 44312-2501.*

■ *The Embroiderers' Association of Canada,* in celebration of their 20th anniversary, will be presenting **"Our Embroidered Heritage"** at the University of British Columbia, in Vancouver, May 12–16, 1993. For more information write to: *Connie Wilks, 13791–101A Avenue, Surry, BC, V3T 1M4, Canada.* Please enclose a long SASE.

■ **The 3rd Annual Needlework Festival,** sponsored by *The Stitching Company* will be held on May 14 and 15, 1993 in St. Alma, Michigan. Featured teachers are Pat Carson, Diane Evans, and Susan Greening Davis. For more information, send a SASE to: *Needlework Festival, Dept. XSS, 116 W. Superior, St. Alma, MI 48801.*

■ The Genesee County Museum, of Mumford, NY is co-sponsoring **"Embroidery as Art '93: Commemorating the 20th Anniversary of the Genesee Valley Chapter of the Embroiderers' Guild of America."** The exhibit will be held from May 8-16, 1993 at the *Genesee Country Museum, PO Box 310, Dept. XSS, Mumford, NY 14511.* Admission to the exhibit is free, with the purchase of regular museum admission. For more information, send a long SASE to the above address.

■ Sponsored by *The Council of American Embroiderers,* **Needle Expressions '92** has been bringing the general public current, outstanding examples of needlearts. The show demonstrates the organization's objective to promote individual needle expression. From its opening in Tempe, Arizona last fall, the show will continue to travel across the country throughout most of 1993. March 16 through April 10, 1993, the show will be at the River Oaks Square Arts and Crafts Center in Alexandria, LA. May 2 through June 12, 1993, the shows stops at the McLean County Arts Center in Bloomington, IL.

OOPS!

• **For Your Sewing Basket, Memory Book,** page 54, Spring 1993, Volume 11 Number 1: If you are having trouble finding this Memory Book at your local needlework shop, you may order by sending $13.45 ppd. to *Heart in Hand Treasures, 2102 SW 71st Terrace, Topeka, KS 66619.* Call *(913) 862-5140* for credit card orders.

Cross Stitch Sampler *will gladly print events of interest to stitchers, as space permits. If you would like to inform our readers of upcoming events your organization may be sponsoring, please send them to* ***Cross Stitch Sampler,*** *P.O. Box 413, Chester Heights, PA 19017, six months before the event date.*

A Life Woven

Reflections by Mary Hickl

Photography: Michael Brockway

I don't remember a time when I was not drawing, painting or playing with colours. My pocket money was all spent at the stationers and a highlight of my childhood was winning a huge paintbox on the tombolo (sandbar) at the village fete. The first thread shade card I ever bought was for a few pennies at a brownie jumble sale when I was seven years old. Although I was not into stitching then, I remember taking it home to show my father, who was a good amateur artist. Together we admired it just for its sheer colour. At the primary school, which I attended from age five to age eight, I was unusually fortunate in that art was an important part of the curriculum. We studied colour theory, dealing with primary and secondary colours, mixing shades, tints and tones to produce any colour we wished. We painted from our imaginations, but also, and best from my point of view, we painted from nature. Every Wednesday, almost no matter what the weather, we were taken on a nature walk. While out, we had to find something to bring back with us to paint. This we had to do on plain paper, using water colours and a fine brush, with no pencil drawing first. On a different afternoon we had "picture study." For this we had, each term, a

with Design

TT, NOTED BRITISH DESIGNER

specially produced book of colour plates showing pictures by a particular artist. At the age of six I studied Murillo, Rembrandt and Giotto and still have the books now.

Unfortunately this school didn't take pupils beyond the age of eight and, although my education continued at a high standard, increasingly art became considered an unimportant subject by the school. I had developed a great interest in buildings and had hoped to study architecture but this was considered unsuitable for a girl! Going to college to study art was similarly considered to be wasting oneself unless you had managed to prove

Photography: Michael Brockway

"Inspiration for designs can come to me from just about anything...Everything in the world has shape and colour."

that that was the only thing you could do. As I usually passed most of my exams, I didn't come into this category.

Thus, I was left with the dilemma of what to do. Although I could have qualified, there was no academic subject that I felt I wanted to study at the university and I didn't want to be a teacher. For something to do while I thought further, I went

to work with the mentally handicapped. I loved it! Four years later I was qualified and was in charge of a ward of fifty-two severely handicapped children. It was hard work, but enormous fun. Strangely it was while working that my interest in embroidery grew. I was still painting for fun and selling paintings for some extra money, but a colleague used to embroider in the evenings and this seemed so much easier to pick up and put down than paints. I was hooked. Over the years I investigated just about every possible technique and practiced design. By now I had left work, married and had three children within three years of each other—according to the tax office I had "retired!" Three children of your own is far harder work than fifty-two that you can leave to someone else at the end of your shift and embroidering in the evenings did much to keep my sanity. Just as the third child was starting school, I had the chance to join a City and Guilds class. These courses ran as full time or part time in many parts of the United Kingdom and are a wonderful mixture of practical and academic study. Emphasis then was 50% technique, 50% design and this suited me down to the ground. After qualifying I taught embroidery for a few years at Adult Studies Centres locally. Every town in Britain has such a centre offering day and evening classes for a myriad of subjects. There is an affordable charge with reductions for old age pensioners and those out of work or on low incomes.

Ten years ago, while still teaching, I began to design for and produce embroidery kits. The first were a set of cattle breeds which were sold through a farming magazine. From there I produced a whole range that were sold widely in the U.K., now numbering some 150 plus. All this was achieved from an annex to my home—an old kentish farmhouse dating from the eighteenth century. It has been owned by members of my family since it was built and we really do have roses growing around the door. Working from home was not entirely from choice. We have very great difficulty in this part of England in finding affordable premises. Land prices are very high and, although factory type units are available for lease they are intended for engineering work and are just not suitable. I actually already own four acres of land, but to get permission for a workshop is, with local planning policies, completely out of the question. After years of trying I have finally been able to find the right place, and have been given permission to use it. My new office will be in an old grain store on my cousin's neighboring farm. Graham and I have started conversion and hope to move in by Easter this year.

Above: Mary's backyard in Kent. Right: Mary and some of her work. Below, left: Creating another masterpiece at her computer. Below, right: Mary and Graham, her husband, and their faithful companion, [spot].

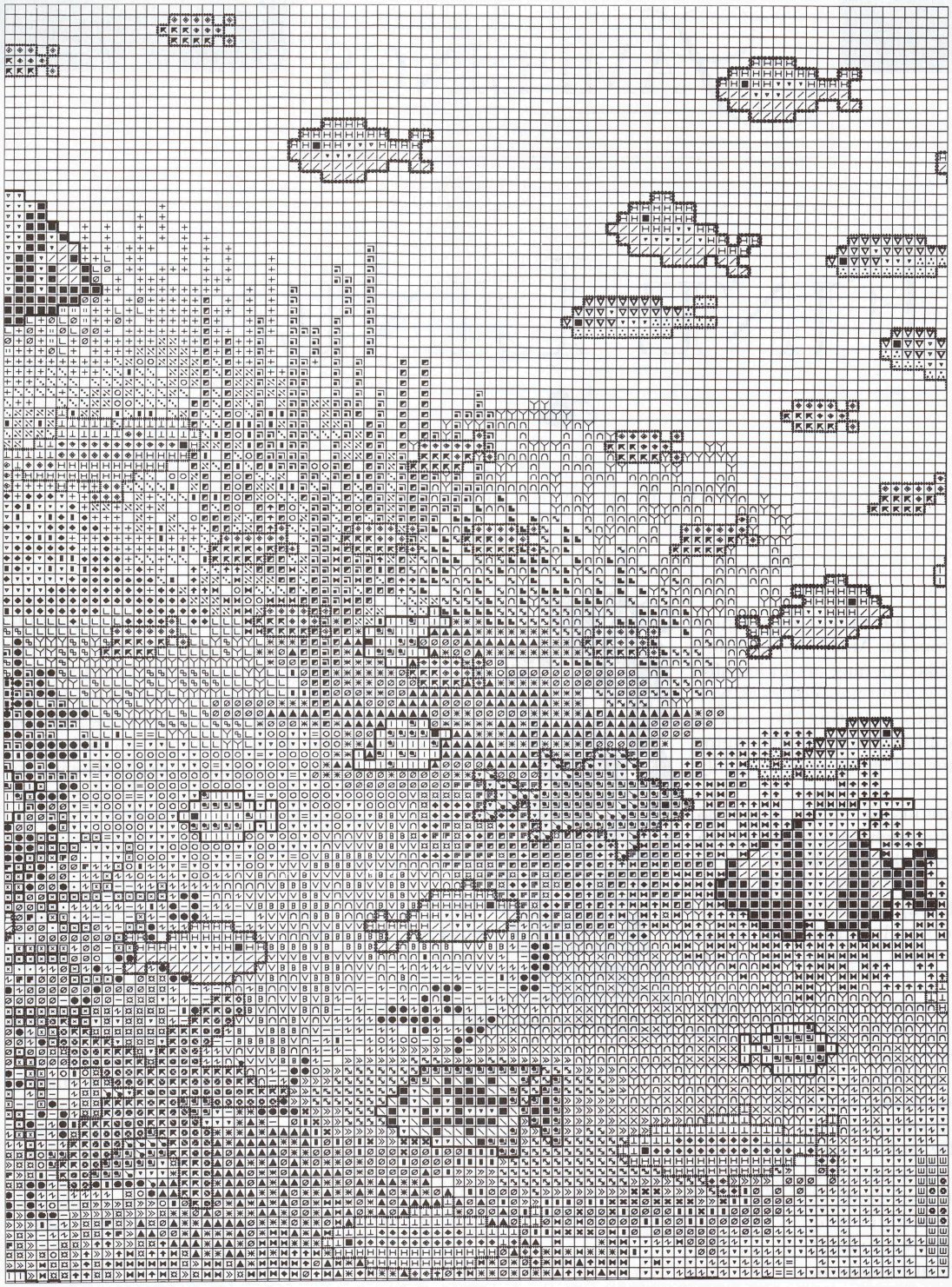
Photography: Michael Brockway

Inspiration for designs can come to me from just about anything: nature, history, geography, biology, weather, geometry and on and on. Everything in the world has shape and colour. Because I seldom get a single idea from any one direction, I often work in series. To date I have series on butterflies, rainforests, coral reefs, oakwood, landscapes, wild animals, garden flowers, stylized flowers and the extensive "Scene in Britain" series of British views and buildings.

All these series have been produced for the kit market which, until recently, has really been the major market in this country. However, increasingly I had requests from people to buy the design alone so they could work at their own chosen scale. I found myself investigating the possibilities for producing designs this way. A bimonthly magazine was the answer and so *New Stitches* was born.

In producing *New Stitches* I find myself with a new lease on life. So many designs, ideas and techniques that could never be produced for the kit market can now be addressed. One design can be worked in a number of different forms or can lead in sequence to other designs. There is so much to do. At the same time, I recognize that many embroiderers, cross stitchers in particular, are looking for designs that are relaxing and pleasing to work and the core of the magazine will be for them. I feel very strongly that those who want to learn to design for themselves should be given every help and encouragement. But, equally strongly, I feel that those who don't want to design should not be made to feel that they are not proper embroiderers. Very few musicians write the music that they perform!

• *If you would like to order* New Stitches, *refer to page 9 for more information.*



A portion of the Coral Reef design exclusively for Cross Stitch Sampler readers.

Use two strands floss to complete cross stitch and backstitch throughout Coral Reef chart. To complete this portion of the chart, you may need additional skeins of some floss colors. Model shown is stitched on 14 count white Aida, courtesy of ***Zweigart*** using ***Anchor*** embroidery floss. We have listed DMC colors for our American readers.

To purchase a complete chart of Mary Hickmott's Coral Reef, write to:
Britstitch
P.O. Box 663
Carrolton, GA
39117

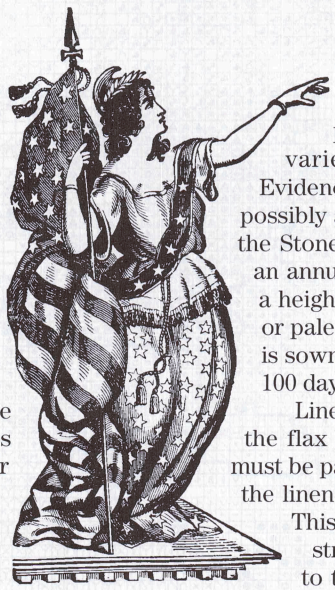
DMC	Color Name
white	pure white
307	lemon yellow
369	pale sage green
3341	lobster
310	black
3326	shell pink
3033	pale khaki
350	coral
921	light terra cotta
3042	light grey mauve
3078	pale primrose
726	butter yellow
734	deep lime green
704	grass green
907	dark lettuce green
955	pale sea green
472	pale lettuce green
368	light green
702	light leaf green
825	peacock blue
747	pale turquoise
208	deep lavender
519	light turquoise
3607	lilac
995	electric blue
828	pale powder blue
964	pale emerald
813	deep powder blue
992	emerald green
518	turquoise
818	pastel pink
353	light salmon
563	sea green
351	dark salmon
798	forget-me-not blue
744	deep cream
743	saffron
3053	light grey green
3052	grey green
3051	dark grey green
927	v. light petrol blue
742	tangerine
3609	light heather
725	old gold
554	mauve
973	buttercup yellow
957	light camelia pink
3325	sky blue
972	dp sunflower yellow
797	sapphire
211	very pale lavender
209	lavender

Back Stitch

310	black
350	coral
992	emerald green
3051	dark grey green
797	sapphire

FINE LINEN

BY EILEEN BENNETT



Receiving a packet of new linen fabrics from our American importers can be like opening an anticipated Christmas present! Vibrant new colors as well as softly shaded hues imitating the look of antique textiles spill out of their packaging, announcing another color line or new family of linen fabrics.

Today, linen counts of 27, 28, 30, 32, 35 and 40 threads to the inch have become standard items in well-stocked needlework shops across America. I'm told linen has become the most requested background fabric for cross stitchers and the staple fabric for sampler makers. But what if you had been an embroiderer of long ago?

"And thou shalt embroider the coat of fine linen, and thou shalt make the mitre of fine linen, and thou shalt make the girdle of needlework." This quote from the Old Testament's book of Exodus (28:39) gives us a clue as to how old the process of linen manufacturing and the embroidering upon linen cloth.

Linen cloth, manufactured from flax fibre, is known to have been made by ancient Egyptians. "Fine linen with embroidered work from Egypt was that which thou spreadest forth to be thy sail...." (Ezekiel 27:7). When early Egyptians put to sea, their ship's sails were woven from linen threads. They preserved their dead by wrapping their bodies with as much as 300 yards of linen cloth. Flax, considered to be a symbol of "Divine Light and Purity" was the only fibre worn by Egyptian priests. Egypt was known as the "land of linen."

It is possible that flax may have been the first plant used to manufacture fiber. In many parts of the prehistoric world, a wild variety of flax grew as a perennial shrub. Evidence of flax cultivated in prehistoric times, possibly at first for food, was found in the ruins of the Stone Age lake dwelling of Switzerland. Flax, an annual plant, with various species growing to a height of 12 to 40 inches, will bear blue, white or pale pink blossoms. Grown for fibre, the crop is sown in early spring and harvesting occurs 80-100 days later.

Linen fibers occur in the bark of the stems of the flax plant called straw. The de-seeded straw must be partly rotted to dissolve the gums that bind the linen fibers to the woody portion of the stem. This is accomplished by thinly spreading the straw on the ground and allowing exposure to the elements or by submerging the straw bundles in water. "Rippling", "retting", "braking", "scutching", and "baling" are terms used in the preparation of linen fibers. At the spinning mill the fibre is hackled (combed) and twisted into yarn on a spinning machine. Weaving the threads into fabric is the final step.

> First then throw aside your high top knots of pride/Wear none but your own country linen/Of economy boast. Let your pride be the most/To show cloaths of your own make and spinning.

"And the armies which were in heaven followed him upon white horses, clothed in fine linen, white and clean" (Revelation 19:14). Bleaching, the process of whitening textiles by removing their natural coloring was practiced by all early civilizations. During the 13th century the Dutch established a great reputation as linen bleachers and retained a near monopoly of the industry until the middle of the 18th century. In England, bleaching grounds are said to have existed near Manchester as early as 1322. The British

SAMPLINGS

bleachers (called whitsters) copied the Dutch methods of first soaking the woven linen in lye for several days, second, washing it clean (bucking) and finally, spreading it on the grass for some weeks (crofting).

Bucking and crofting were repeated alternately five or six times. The linen was then steeped in sour milk or buttermilk for several days, washed, and again crofted. This process was repeated until the material acquired the desired whiteness.

The bulk of the natural brown linen manufactured in Scotland was sent to the Haarlem region of Holland to be bleached. Brown linen shipped in March would be returned, bleached white, at the end of October. James Watt, the Scottish steam engine inventor, introduced the use of chlorine mixed with lime as a bleaching agent in 1787, which shortened the bleaching process considerably.

Early immigrants to America made some of their own cloth, but were highly reliant on imported European textiles during the Colonial period. By 1640, though, Colonial governments were putting pressure on the settlers to manufacture their own linen. Sixteen years later, Boston was organizing spinning schools and Massachusetts communities were teaching spinning to girls and boys, requiring each spinner to produce three pounds of linen, cotton or woolen yarns each week for 30 weeks of the year. By 1750 Londonderry, New Hampshire was known as a "linen center", due to the influx of Scotch-Irish settlers and their skills of making fine linen.

The American Revolution demanded that the Colonists produce enough linen to meet their own needs. England's Parliament passed The Sugar Act of 1764, which taxed imported textiles and severely cut off English supplies to the Colonies. Furious Americans declared a boycott against imported goods and demand for domestic textiles grew rapidly. *The Boston Post-Boy and Advertiser* printed the following rhyme:

First then throw aside your high top knots of pride
Wear none but your own country linen
Of economy boast. Let your pride be the most
To show cloaths of your own make and spinning.

The manufacture of linen remained a difficult and costly task. By 1810 the linen industry in New England had reached its peak. Factory-made cotton began to emerge, and the invention of the cotton gin in 1792 made cotton a cheaper fabric to obtain for everyday textiles. Domestic linen-making all but disappeared. Once again, linen was a European import.

> "She seeketh wool, and flax, and worketh willingly with her hands. She layeth her hands to the spindle, and her hands hold the distaff...She maketh fine linen, and selleth it; and delivereth girdles unto the merchant."
>
> –Proverbs 31:13, 19, 24

Ironically, as Early Americans struggled with labor-intensive and costly manufacture of linen, farmers involved in flax production found a market for their flax seed. Ireland bought large quantities of American seeds for their own linen production. The flax seeds were pressed to release an oil. This yellowish oil, called linseed, was an essential ingredient for paint and varnish used by cabinetmakers. A linseed cake, a solid cake of seeds from which the oil has been extracted, was used to feed cattle. Oil mills were established across New England and by 1805 linseed oil manufacturing was wide spread.

Today, flax is still grown in the United States but not for linen cloth. Linseed oil and its by-products are still essential ingredients for making linoleum floor coverings, oilcloths and printing inks. Tow, extracted from seed flax straw, is used in making the thin paper used to wrap cigarettes and print Bibles.

The romance of hand made cloth has been passed on to modern machinery. The tools associated with its process are sought-after antique pieces. All that remains is an embroiderers love of linen fabric and memories of words written long ago..."She seeketh wool, and flax, and worketh willingly with her hands. She layeth her hands to the spindle, and her hands hold the distaff...She maketh fine linen, and selleth it; and delivereth girdles unto the merchant" (Proverbs 31:13, 19, 24).

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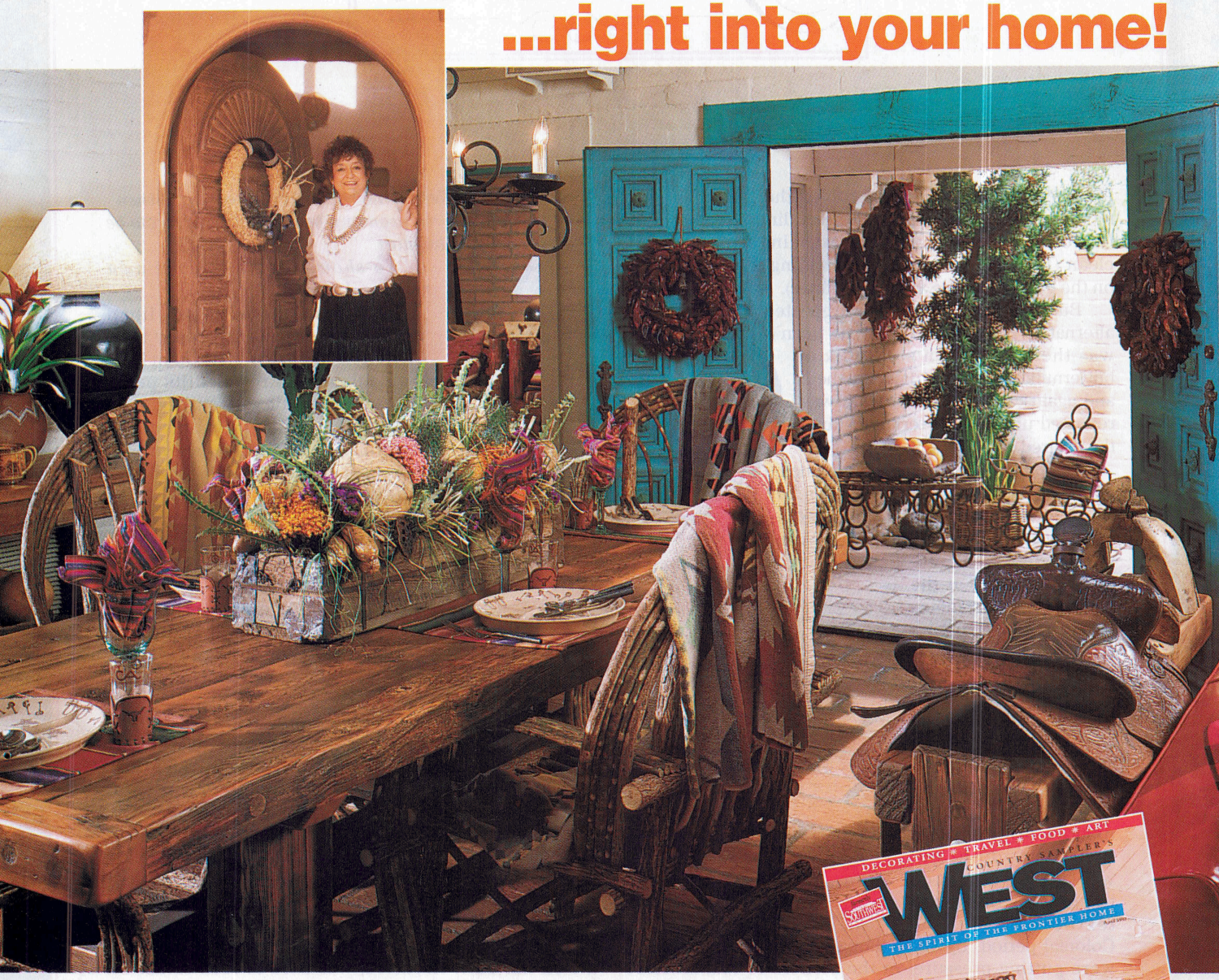

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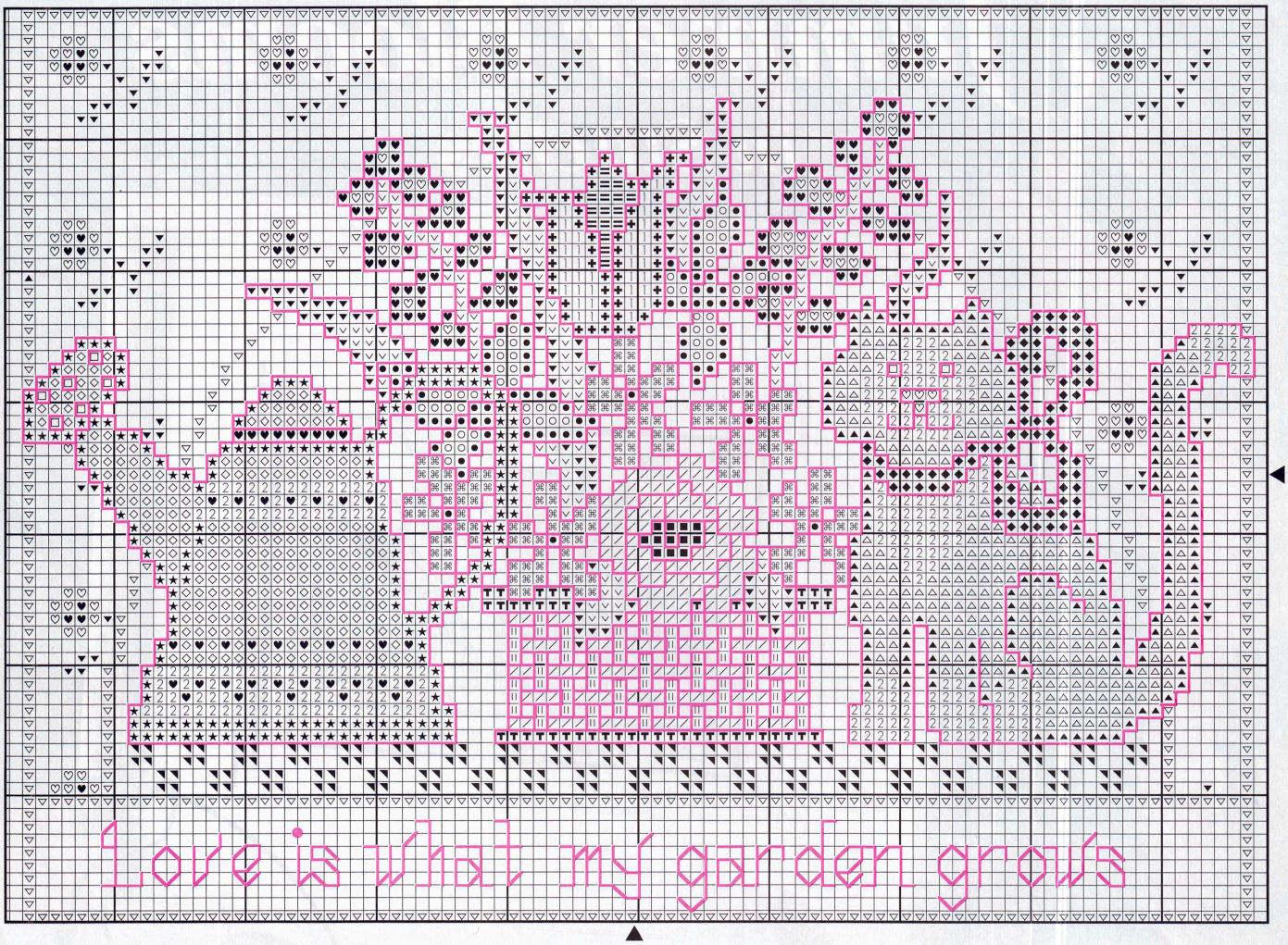
Summer Blooms in Stitches

Gardening was a family favorite at our house. Daddy would plow a large area in the back yard with Emma, our old mare. My sister and I would plant the seeds and my brother would cover them with dirt. Flowers lined the edge of the garden to encourage the bees and Whiskers, the family cat, would stand guard over the sprouting vegetable patch. With a little luck and enough sun and rain, Momma could can enough to last the winter. Designed by Polly Carbonari, the second part of our whimsical series on gardens will fill your sun or breakfast room with stitched flowers all year long. With their bright, cheery colors, we couldn't resist some creative framing options. Whether you choose traditional matting or a contemporary flair with dried flowers and trellis, we hope you'll find a place for our pair of designs in your home.

Intermediate



...My Garden Grows

© NKS Publishing, 1993

	DMC	Anchor	Color
2	White	02	White
⌘	208	110	Vy. Dk. Lavender
⁄	209	109	Dk. Lavender
□	310	403	Black
■	327	100	Dk Antique Violet
‖	353	8	Peach Flesh
▲	414	235	Dk. Steel Grey
T	434	370	Lt. Brown
8	436	8990	Tan
II	437	362	Lt. Tan
△	415	398	Pearl Grey
♥	601	57	Dk. Cranberry
♡	604	66	Lt. Cranberry
▽	700	228	Bright Christmas Green
▼	701	227	Lt. Christmas Green
v	704	—	Bright Chartruese
●	725	305	Topaz
○	727	293	Vy. Lt. Topaz
◆	792	177	Dk. Cornflower Blue
★	793	176	Med. Cornflower Blue
◇	794	175	Lt. Cornflower Blue
✚	3340	329	Med. Apricot
=	3341	328	Apricot

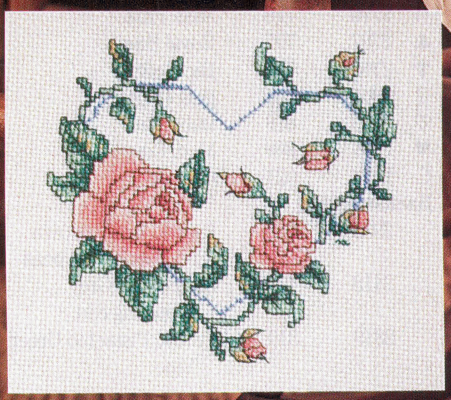
Backstitching (1 strand)

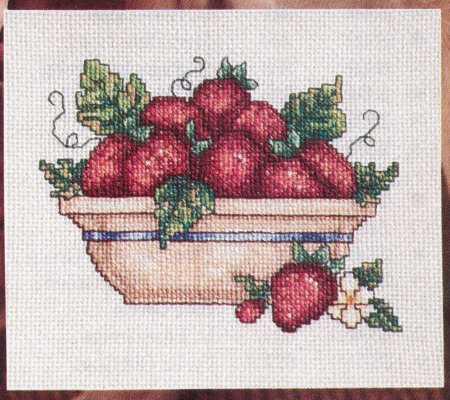
310	403	Black
		All other backstitching

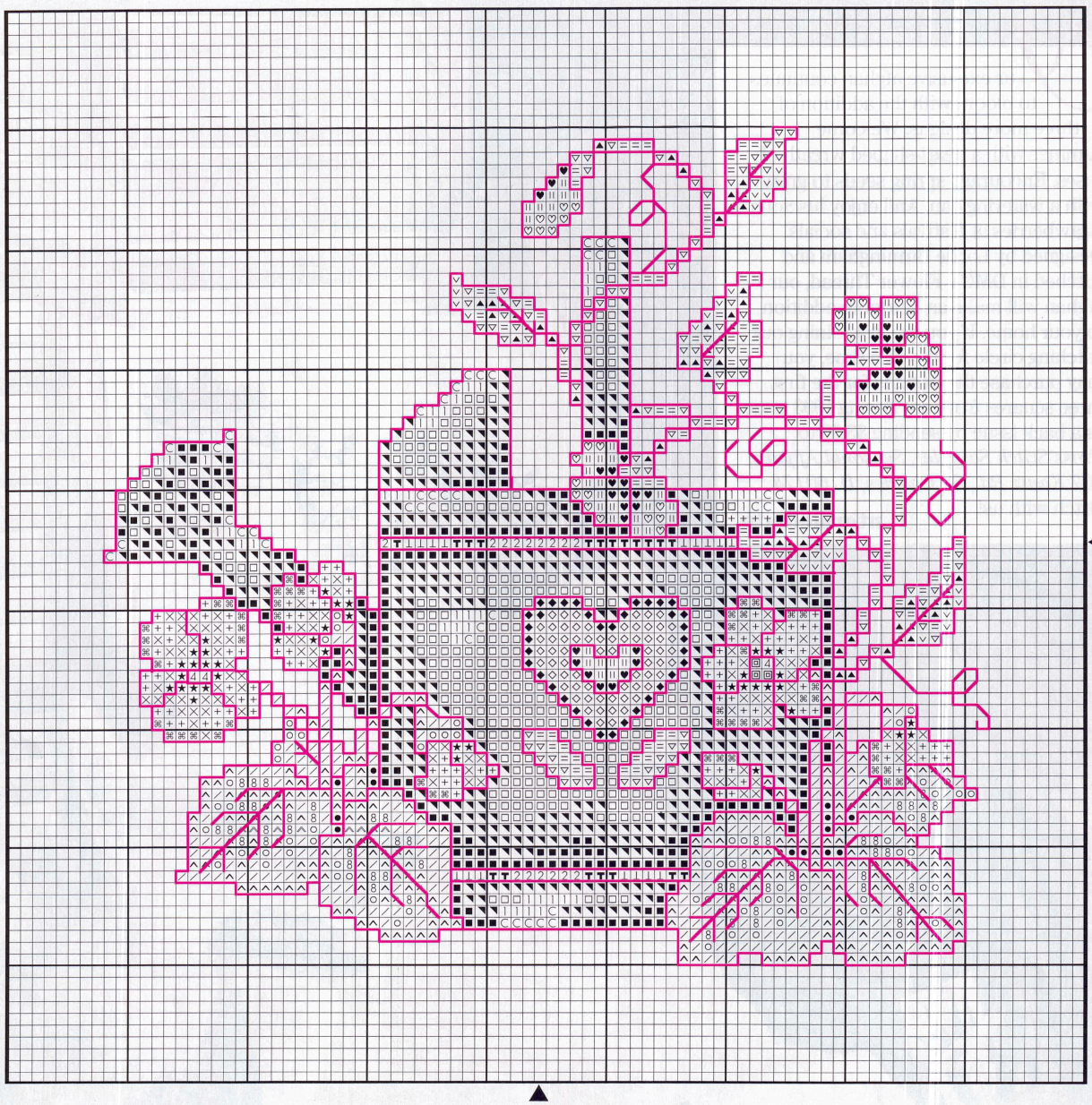
Stitching Instructions: Complete all cross stitch with two strands of floss over two threads. Backstitch following the thread code.
Aida stitchers, you may want to stitch on 14 count Ivory Aida.
Stitch Count: 94 x 70
Fabric: 28 count White Linen, 76W, ***Wichelt,*** cut to 11" x 13"
Design by: Polly Carbonari
Stitching by: Kitty Young

Our exclusive afghan continues to bloom with the addition of three more designs. Welcome summer with a heart-shaped wreath of roses. Encourage spring seeds to grow with a watering can. And enjoy luscious strawberries at festivals and socials. Designed by Lorrie Birmingham and stitched in DMC's Flower Thread, our afghan will make an heirloom addition to your home. If you are just joining our stitching circle for the first time, you may purchase the designs for the first three squares from our Spring 1993 issue as a back issue by sending $3.50 to: *Cross Stitch Sampler, Seasonal Afghan, 707 Kautz Rd., St. Charles, IL 60174.* Stitch with us!

Intermediate





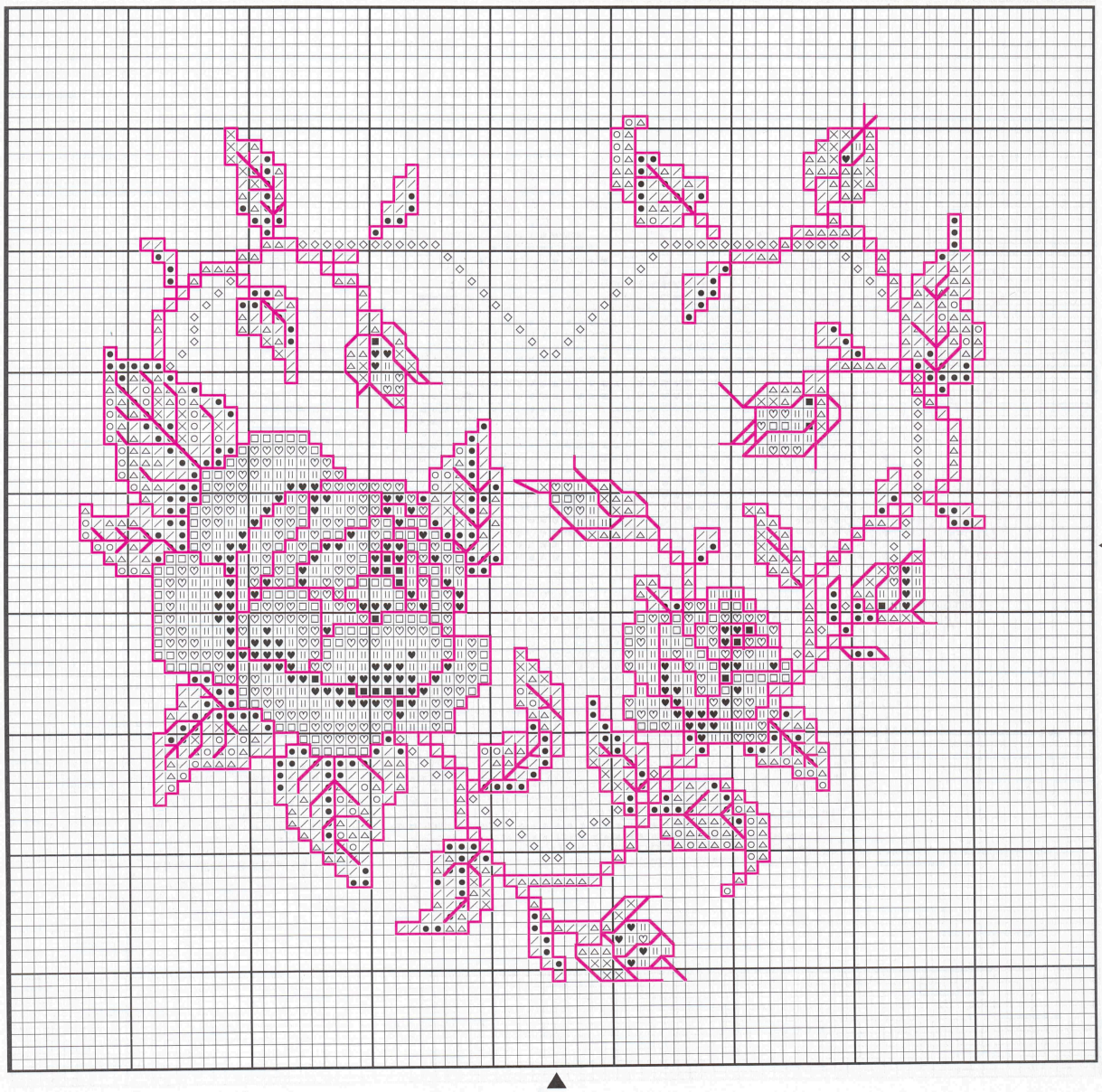


SUMMER: WATERING CAN

© Lorrie Birmingham Designs, 1993

	DMC Flower Thread	DMC Floss	Color
◥	2318	318	Lt. Steel Grey
▲	2319	319	Vy. Dk. Pistachio Green
▽	2320	320	Med. Pistachio Green
◇	2358	341	Lt. Blue Violet
◆	2359	340	Med. Blue Violet
=	2369	368	Lt. Pistachio Green
★	2394	550	Vy. Dk. Violet
X	2395	552	Dk. Violet
⌘	2396	554	Lt. Violet
+	2397	553	Med. Violet
■	2414	414	Dk. Steel Grey
□	2415	415	Pearl Grey
●	2499	—	Ultra Dk. Blue Green
⩓	2500	500	Vy. Dk. Blue Green
/	2502	502	Blue Green
○	2504	504	Lt. Blue Green
v	2579	677	Vy. Lt. Old Gold
4	2673	676	Lt. Old Gold
8	2734	733	Med. Olive Green
‖	2766	977	Lt. Golden Brown
ıı	2776	776	Med. Pink
⊥	2797	797	Royal Blue
T	2798	798	Dk. Delft
2	2800	800	Pale Delft
♡	2818	818	Baby Pink
♥	2899	899	Med. Rose
C	2922	921	Copper
Backstitching			
	2938	838	Vy. Dk. Beige Brown Violets, sweet peas
	2413	413	Dk. Pewter Grey Watering can
	2319	319	Vy. Dk. Pistachio Green Vine

Stitching Instructions: Complete all cross stitch with one strand of flower thread or two strands of floss over one thread of Valentina fabric. Backstitch using one strand of flower thread or floss. Add partial stitches where appropriate. Follow schematic for proper design placement.
Stitch Count: 74 x 70
Fabric: 14 count Ivory Valentina, ***Wichelt Imports,*** you will need 12 stitching squares plus fabric allowance for fringing.
Design by: Lorrie Birmingham
Stitching by: Donna Farrell



SUMMER: ROSES

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	DMC Flower Thread	DMC Floss	Color
♡	2223	224	Lt. Shell Pink
■	2327	347	Dk. Salmon
♥	2329	3328	Med. Salmon
△	2369	368	Lt. Pistachio Green
⁄	2502	502	Blue Green
○	2504	504	Lt. Blue Green
×	2734	733	Med. Olive Green
‖	2760	760	Salmon
□	2778	778	Lt. Antique Mauve
◇	2798	798	Dk. Delft
●	2959	943	Med. Aquamarine

Backstitching

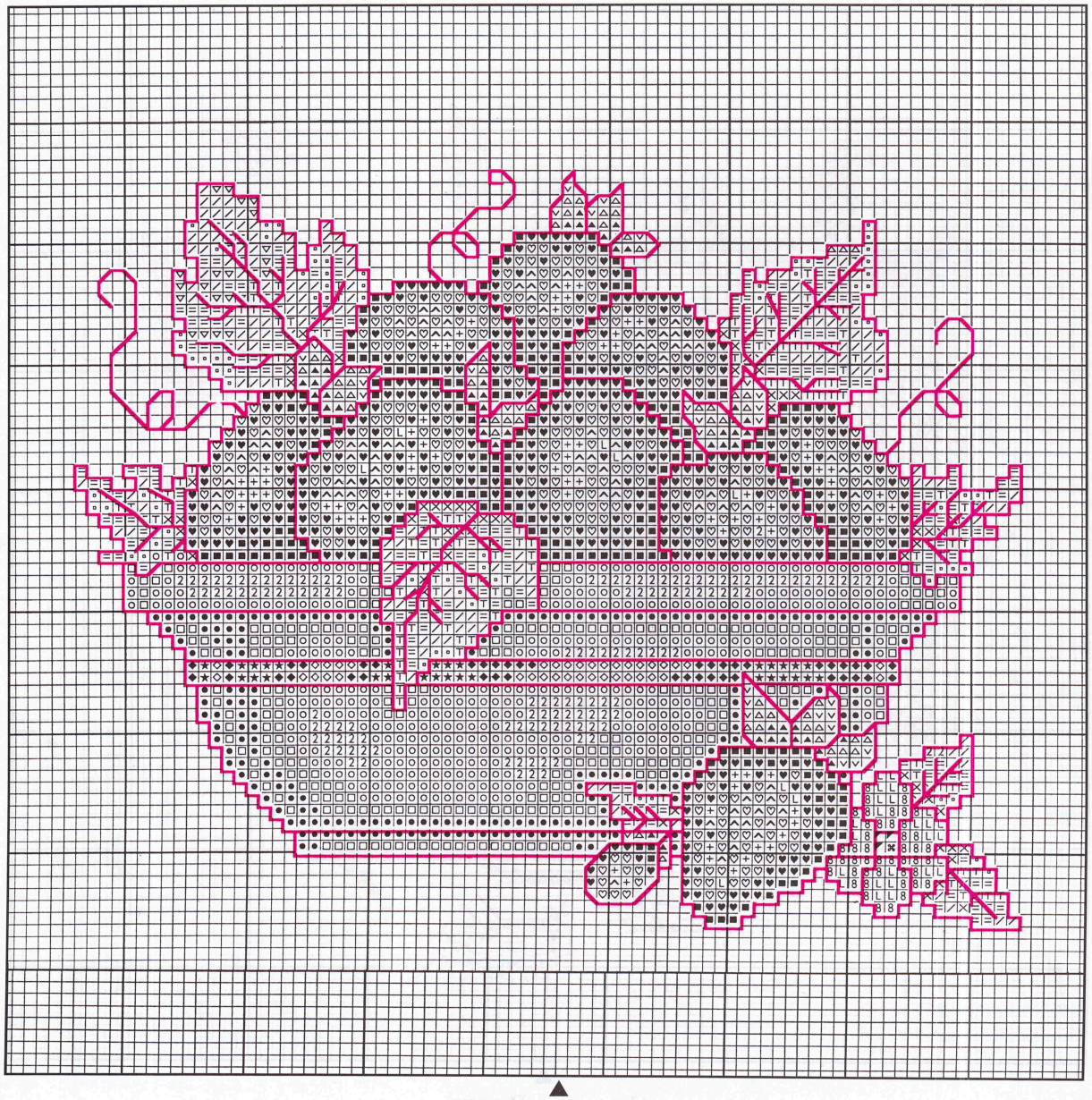
2839	839	Dk. Beige Brown
		Rose
2499	—	Ultra Dk. Blue Green
		All other backstitching

Stitching Instructions: Complete all cross stitch with one strand of flower thread or two strands of floss over one thread of Valentina fabric. Backstitch using one strand of flower thread or floss. Add partial stitches where appropriate. Follow schematic for proper design placement.
Stitch Count: 75 x 73
Fabric: 14 count Ivory Valentina, ***Wichelt Imports,*** you will need 12 stitching squares plus fabric allowance for fringing.
Design by: Lorrie Birmingham
Stitching by: Donna Farrell

SPRING	Peaches	Seeds	Spring
SUMMER	Watering Can	Roses	Strawberries
FALL	Dried Flowers	Apples	Crock
WINTER	Pears	Preserves	Holly

AFGHAN SCHEMATIC

If you are unable to purchase Valentina fabric through your local needlework shop, you may order a pre-cut afghan with 12 stitching squares by sending $65 ppd to: *Cross Stitch Sampler, Seasonal Afghan, 707 Kautz Rd., St. Charles, IL 60174.* Please allow 4 weeks for delivery. Afghan fabric is non-returnable. A free copy of the Spring issue is available with the purchase of an afghan.



SUMMER: STRAWBERRIES

© Lorrie Birmingham Designs, 1993

	DMC Flower Thread	DMC Floss	Color
L	White	White	White
2	Ecru	Ecru	Ecru
▲	2319	319	Vy. Dk. Pistachio Green
△	2320	320	Med. Pistachio Green
♡	2327	347	Dk. Salmon
⩓	2329	3328	Med. Salmon
+	2356	356	Med. Terra Cotta
v	2369	368	Lt. Pistachio Green
/	2471	471	Vy. Lt. Avocado Green
▽	2472	472	Ultra Lt. Avocado Green
X	2499	—	Ultra Dk. Blue Green
▫	2734	733	Med. Olive Green
8	2745	745	Lt. Pale Yellow
◤	2766	977	Lt. Golden Brown
⌘	2783	783	Christmas Gold
★	2797	797	Royal Blue
◆	2798	798	Dk. Delft
◇	2800	800	Pale Delft
●	2841	841	Lt. Beige Brown
□	2842	842	Vy. Lt. Beige Brown
♥	2902	902	Vy. Dk. Garnet
=	2937	937	Med. Avocado Green
○	2950	950	Lt. Sportsman Flesh
T	2958	943	Med. Aquamarine
Blended Needle			
■	2902	902	Vy. Dk. Garnet
	2938	838	Vy. Dk. Beige Brown
Backstitching			
	2400	400	Dk. Mahogany Flower Center
	2499	—	Ultra Dk. Blue Green Vines
	2938	838	Vy. Dk. Beige Brown All other backstitching

Stitching Instructions: Complete all cross stitch with one strand of flower thread or two strands of floss over one thread of Valentina fabric. Backstitch using one strand of flower thread or floss. Add partial stitches where appropriate. Follow schematic for proper design placement.
Stitch Count: 78 x 62
Fabric: 14 count Ivory Valentina, ***Wichelt Imports,*** you will need 12 stitching squares plus fabric allowance for fringing.
Design by: Lorrie Birmingham
Stitching by: Donna Farrell

Timeless Elegance

Our stunning ornament series continues with Janelle Giese's "Medallion." Based in part on ancient Christian symbols, this ornament is composed of three layers which give it a very unique look. We will continue to stitch with ***Kreinik*** metallic blending filament, braid and cords, and introduce Noppee silk as a new fiber. Our fabric choice is 28 count Flowerfield, a 60% Rayon/40% cotton ***Zweigart*** fabric from ***Gay Bowles.*** Complex and intricate in appearance, we think you'll find "Medallion" surprisingly easy to complete with our instructions. **Intermediate**

MEDALLION

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Kreinik *(Layer 1)*
Fine (#8) Braid
001J Silver

Backstitch

Noppee (1 strand, *Layer 1*)
Blanc

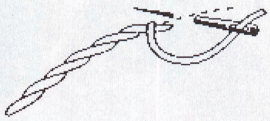
Blending Filament *(Layers 1, 3)*
001C Silver

Stem Stitch (4 strands)

Blending Filament *(Layer 2)*
002 Gold

Note: This ornament is composed of three layers. For stitching purposes, you will need three pieces of linen 5" x 5": one for Layer 1, one for Layers 2 and 3, and one for the back of the ornament. *This ornament is not suitable for stitching on Aida. Stitching Instructions:* **Layer 1** (base)–All stitches are formed over two threads. On diamonds, complete all cross stitch with one strand of braid. Count carefully, as you will move down in the design by just **one** thread. Backstitch within diamond shapes with one strand of Silver blending filament. Backstitch diagonal lines with one strand of Noppee Blanc. **Layer 2** (gold)–Stem Stitch design over two threads with four strands of Gold blending filament.Keep stitches and ends neat as you will be cutting this portion out of the fabric. Refer to Fig. 1 below if you are unfamiliar with the stem stitch. **Layer 3** (star)– Backstitch over two threads using two strands of Silver blending filament.

Fig. 1



FINISHING INSTRUCTIONS

MATERIALS:

- Two – 2" round Stik 'N Puffs with instructions
- 1/3 yd. – 1/8" twisted gold metallic cording
- 1 – purchased tassel. To make tassel, purchase 1 spool Kreinik Fine (#8) Braid, 002J Gold.
- 1 – 4" square of heavy weight HeatnBond, ***Therm O Web,*** and light fabric for backing
- 5 – Glass seed beads, ***Mill Hill***
- Small, sharp pointed scissors
- Tacky glue
- Awl or heavy needle

With awl or heavy needle, poke a small hole through the center back of one Stik 'N Puff; apply design fabric (Layer 1) to Stik 'N Puff. Apply backing linen to the other Stik 'N Puff. Follow manufacturer's instructions. Apply HeatnBond to design fabric of Layers 2 and 3 following manufacturer's instructions. Be certain that design and backing fabrics are securely bonded along stitching lines. Carefully cut out each piece about one thread beyond stitching. Assemble front of ornament in layers using beads and silver cord. Pull cord through bead underneath Stik 'N Puff, leaving a tail. Subsequently, pull cord through Stik 'N Puff, 2 beads, Layer 2, 1 bead, Layer 3, and a final bead. Without going through the top bead again, retrace your steps back down through the layers. Refer to Fig. 2. When you reach the final bead, tie the two tails together securely. At this point, you may want to add dabs of glue between the layers to keep them from twirling.

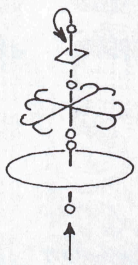


Fig. 2

To make a tassel, cut a 2" piece of cardboard and wrap 50 times with a double strand of braid (one strand of each silver and gold). Cut two 8" pieces of gold and tie tightly through one edge of loops. Do not trim ties. Cut loops at opposite edge and remove from cardboard. Wrap with a 24" length of gold braid about 1/4" from top as in Fig. 3. Trim ends of tassel evenly.

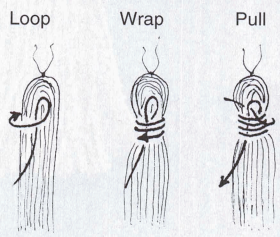


Fig. 3

For a hanger, cut an 8" length of braid, fold in half and glue ends to inner center of Stik 'N Puff. Glue tassel ties in the same manner. Make sure tassel and hanger are at 12 and 6 o'clock respectively with the Medallion design. To complete assembly, glue halves together. While glue is still wet; flatten one end of cording and slip into crevice behind and to the right of the tassel. Glue cording around the edge of ornament, across front of tassel, then flatten end with glue and slip into crevice just to the left of the tassel.

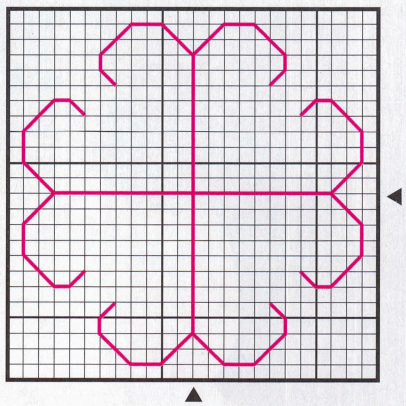
Stitch Count: Layer 1 - 32 x 32
Layer 2 - 22 x 22
Layer 3 - 6 x 6

Fabric: Three 5" x 5" pieces of 28 count Flower Field, ***Zweigart,*** available through ***Gay Bowles Sales.***

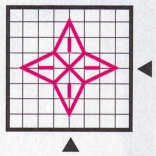
Fibers: ***Kreinik Manufacturing Co.***

Stik 'N Puffs: Courtesy of ***Banar Designs***

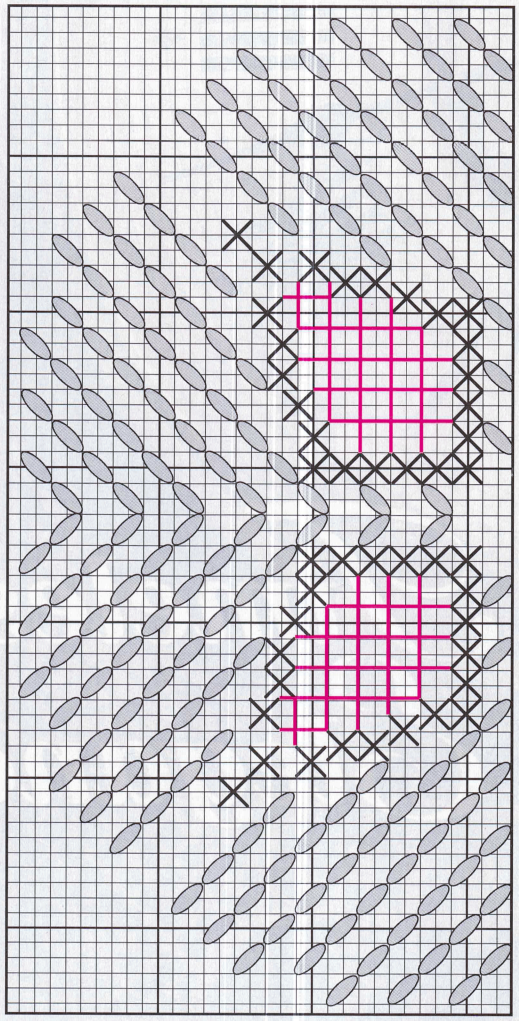
Design, Stitching and Finishing by: Janelle Giese



LAYER 2 – EACH SQUARE EQUALS **TWO** THREADS



LAYER 3 – EACH SQUARE EQUALS **TWO** THREADS

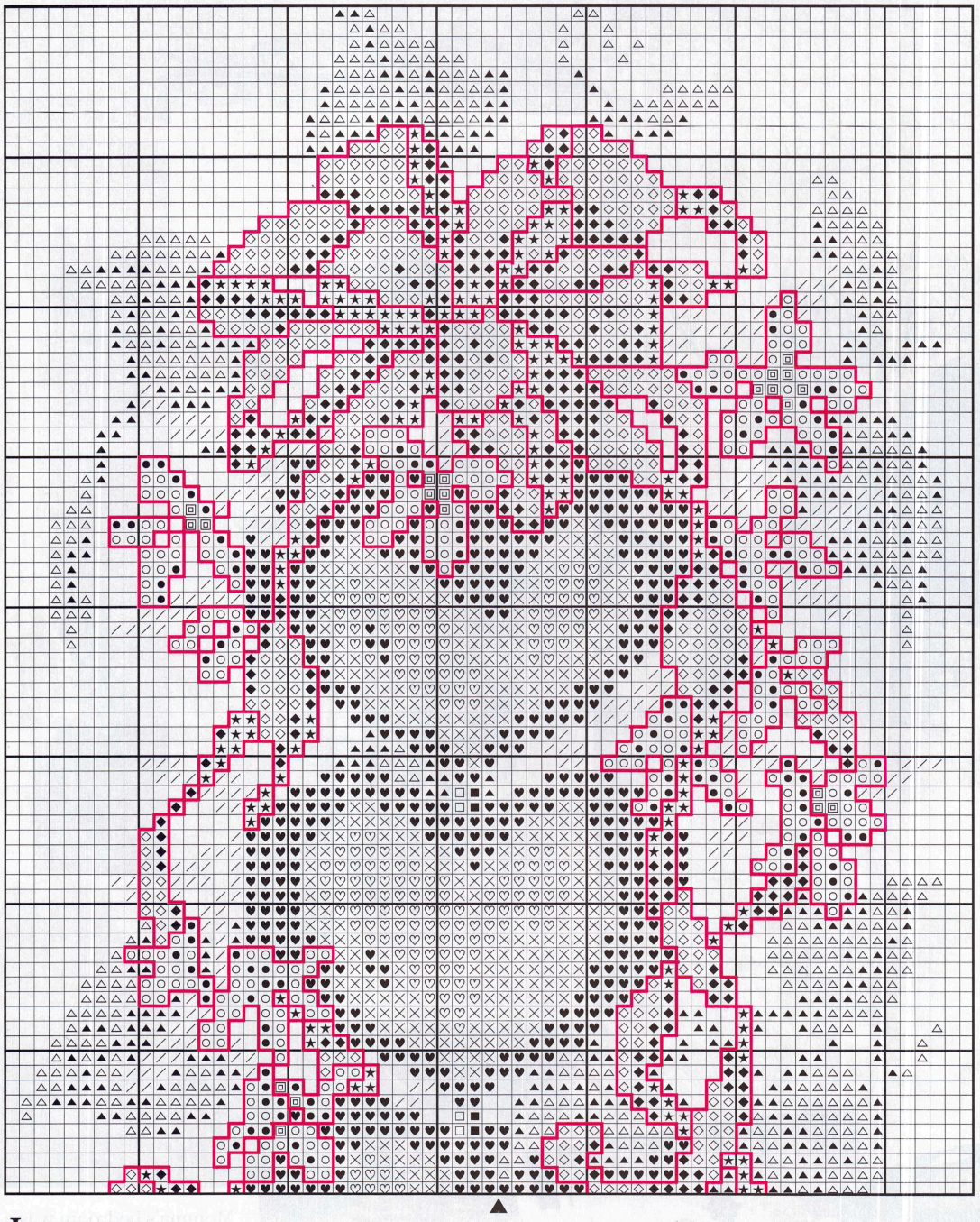


LAYER 1 – EACH SQUARE EQUALS **ONE** THREAD
GRAPH IS ONE HALF OF MEDALLION – REPEAT FOR OTHER HALF

a touch of Southern Charm

Momma's bedroom was a special place. Decorated simply but elegantly, it was a place of quiet respite in our home. As children, when we were ill, we would lay in Momma's "big bed" to help us feel better. Pictures of the family, even Momma's great aunt from Savannah, were scattered throughout the room. Favorite pieces of needlework were on display from dresser scarves to doilies under the bedside lamps. Wouldn't our bellpull, designed by Ursula Michael, fit perfectly into Momma's bedroom? The beautiful colors and heirloom quality of linen make this a wonderful addition to bedroom, parlor or dining room.

Intermediate



Finishing Instructions

Materials:

- 1 set Bellpull hardware
- Finished bellpull
- Interfacing (not iron-on), cut to 5½" x 12"
- Backing fabric, cut to 7" x 13"
- Sharp needle

Wash and press bellpull, ironing with stitching face down. Iron interfacing and backing fabric. On long sides, trim the bellpull to 6½" wide, with the stitched design centered.

Score each long side ½" in from edge. Score by holding the point of your *tapestry* needle (do not use sharp needle for this) between two threads of linen on the back of the piece, press down, and pull the bellpull away from the needle in a straight line to form a crease.

Trim interfacing if necessary to fit between score lines on bellpull. Interfacing should not fold. Trim short ends of interfacing to 1½" beyond stitched design, as in Fig. 1.

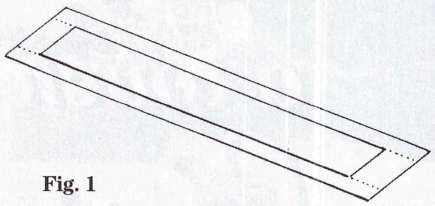


Fig. 1

Press under 1" on the long sides of the backing material so that it is slightly less wide than the bellpull, and pin in position (Fig. 2). Trim the short ends so they are ½" shorter than the bellpull.

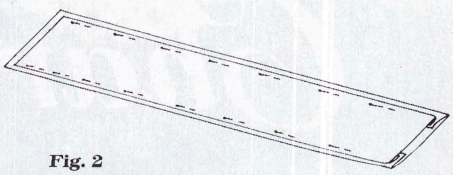
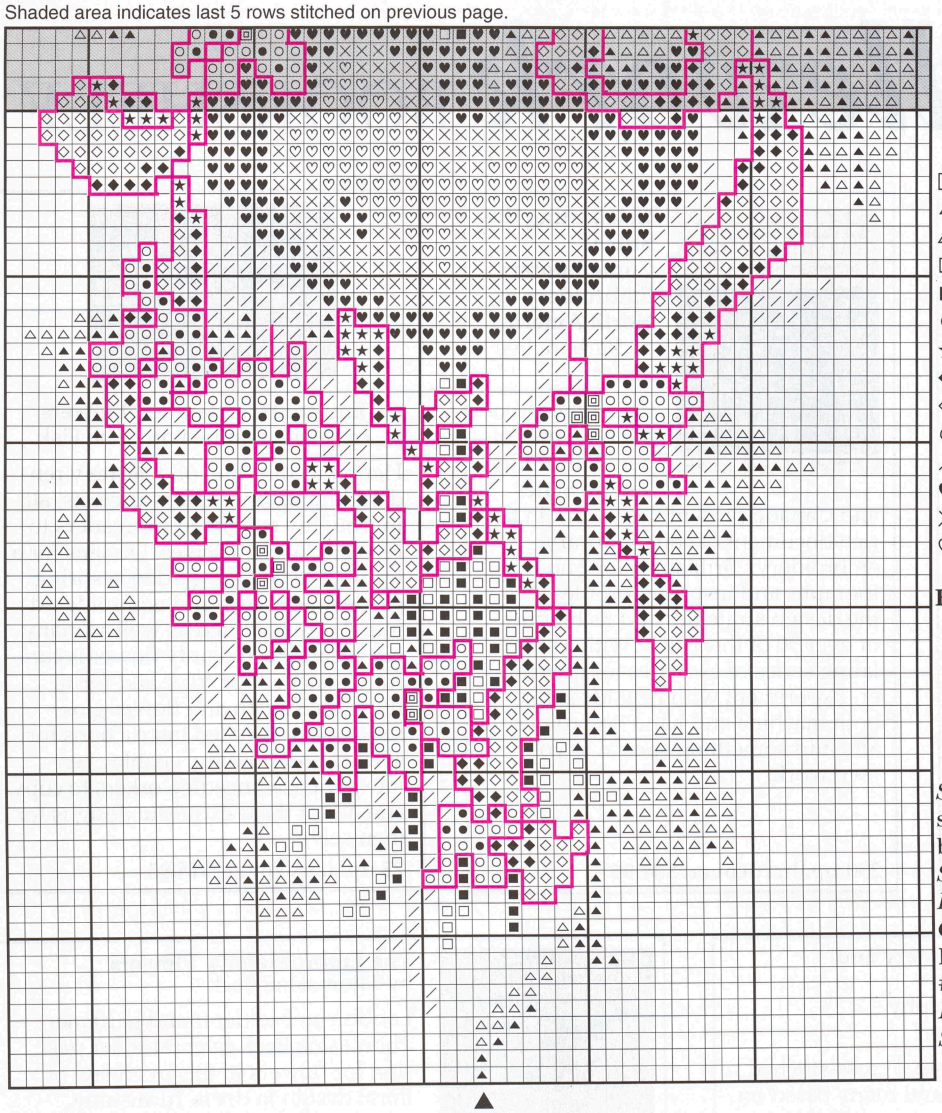


Fig. 2

Shaded area indicates last 5 rows stitched on previous page.



Three Hearts and Flowers Cluster

© NKS Publishing, 1993

	DMC	Anchor	Color
▣	307	289	Lemon
▲	561	212	Vy. Dk. Jade
△	563	208	Lt. Jade
□	676	891	Lt. Old Gold
■	680	907	Dk. Old Gold
●	776	24	Med. Pink
★	797	132	Royal Blue
◆	799	136	Med. Delft
◇	800	129	Pale Delft
○	818	23	Baby Pink
/	3347	266	Med. Yellow Green
♥	3687	68	Mauve
×	3688	60	Med. Mauve
♡	3689	49	Lt. Mauve

Backstitch (1 strand)

820	134	Vy. Dk. Royal Blue Ribbon
3685	70	Dk. Mauve Pink Flower Clusters

Stitching Instructions: Complete all cross stitch with two strands of floss and backstitch according to the thread code.
Stitch Count: 66 x 140
Fabric: 28 count White Linen, ***Charles Craft,*** cut to 10" x 15"
Bellpull Hardware: ***Lisa of Copenhagen,*** #141, 14cm
Design by: Ursula Michael
Stitching by: Margaret Cummings

Blind stitch each long side with sewing thread and a sharp needle, ending 1½" beyond the stitched design, referring to Fig. 3.

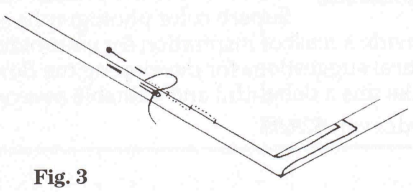


Fig. 3

Insert the bellpull hardware over the bellpull only (fold back the backing fabric—Fig. 4).

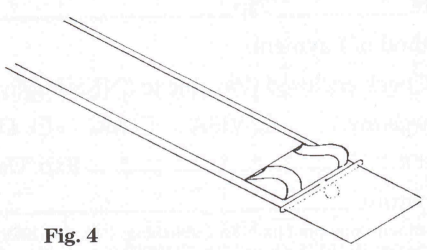


Fig. 4

Tuck tail of bellpull under backing fabric as in Fig. 5, tapering slightly so it lays flat.

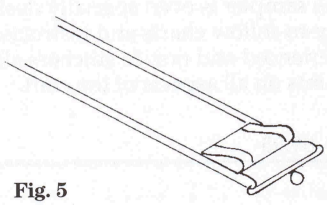


Fig. 5

Tuck under the tail of the backing material in the same way (Fig. 6).

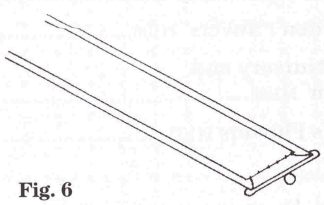
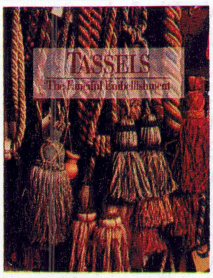


Fig. 6

Blind stitch backing fabric to linen tab, being careful not to stitch through to front of bellpull.

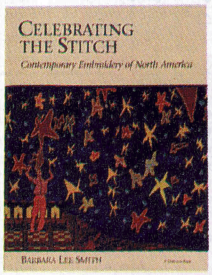
Needlework BOOKSHELF



Tassels: The Fanciful Embellishment
by Nancy Welch

Nearly four thousand years of history of the humble tassel are traced through ancient artifacts, pictures and writing in this lavishly researched book. Color photographs from around the world reveal the amazing variety of tassel forms and applications, from simple folk tassels on native costumes, to the ornate tassels of royalty, to imaginative uses in modern fashion and interior design. A series of simple projects is included with step-by-step directions and diagrams showing how to create and use tassels of your own. Decorative knots, cords, and braids are also shown, giving limitless possibilities for personalizing your creations.

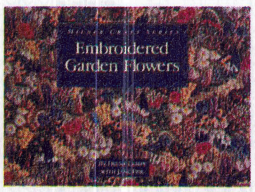
160 pp. hardcover, $26.95



Celebrating the Stitch: Contemporary Embroidery of North America
by Barbara Lee Smith

One hundred of the best embroiderers from the United States and Canada present their work in this rich document of contemporary embroidery. Brilliant color photographs and inspiring profiles show the design strategies and techniques of over 50 of the artists, with a stimulating series of exercises for the reader. Experiment with new ideas for both machine and hand embroidery and add something special to your own work.

230 pp. hardcover, $34.95



Embroidered Garden Flowers
by Diana Lampe with Jane Fisk

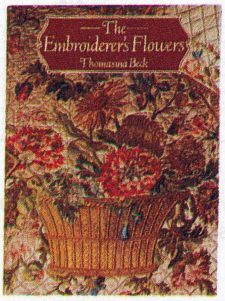
Here is a collection of delicately rendered floral embroidery projects, all thoroughly explained for readers to recreate for themselves. Designs for a traditional cottage garden, a spring garden, a garland and embroidered initials are included as well as many gift ideas. Each dainty flower is carefully matched for color and form. Illustrated stitch and flower glossaries, with detailed instructions for sewing and framing, enable even inexperienced needleworkers to copy and adapt these exquisite designs for themselves.

75 pp. hardcover, $18.95

Samplers for the Nursery and Children's Rooms
by Deborah Ann Murphy with Beverley Zadikoff

This collection of original cross-stitched samplers, some new and many based on old designs, will enhance any child's room. The history and characteristic features of the sampler are described along with suggestions for creating your own unique work. One sampler is even specially designed for children to sew. Easy-to-follow charts and instructions are intended for experienced and novice stitchers alike and include helpful hints on all aspects of the craft.

96 pp. softcover, $9.95



The Embroiderer's Flowers
by Thomasina Beck

London embroiderer and gardener Thomasina Beck celebrates her passion for flowers in this overview of floral design in dress, furnishing, and the decorative arts. Techniques including blackwork, appliqué, crewelwork, and machine embroidery are shown from the time of Elizabeth I to the present day. Superb color photographs and illustrations provide a feast of inspiration for embroiderers. Many practical suggestions for developing the flower designs make this a delightful and valuable source book.

160 pp. hardcover, $29.95

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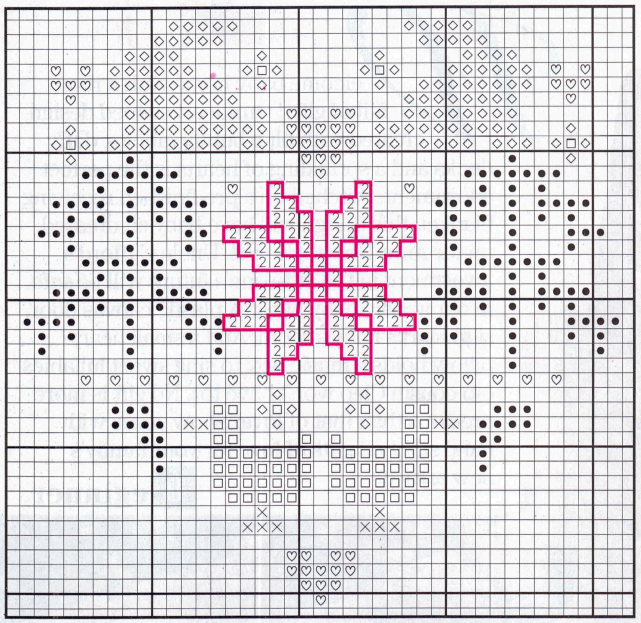
My Baby Love

Welcome baby home with a room full of gifts! Our heart shaped design, created with blue bunny rabbits, daffy ducks and a sprinkling of hearts is the perfect adornment. Stitched on a pre-finished receiving blanket, this design will have baby all dressed up for Aunt Dorothy's visit. Uncle Clifford's investment in the little one's future will be safe in our acrylic baby bank. A plastic canvas door sign marks baby's room. And a small heart pillow holds a music box to sing sweet lullabies (so cousin Cleo won't have to). No gift is more precious than that of love! Show yours with hand stitched gifts of love for your family's new arrival.

Beginner



Baby Love

© NKS Publishing, 1993

	DMC	Anchor	Color
2	White	02	White
×	742	303	Lt. Tangerine
□	745	300	Lt. Pale Yellow
♡	776	24	Med. Pink
●	993	—	Lt. Aquamarine
◇	3325	144	Baby Blue
Backstitch (1 strand—all projects)			
	776	24	Pink
			Snowflake, lettering

Stitching Instructions: Heart Pillow and Bank: Complete all cross stitch using two strands of floss, all backstitching using one strand. *Afghan:* Center design in each square of the afghan using four stands of floss over two threads for cross stitch and one strand for backstitching. *Door Sign:* On a 4½" x 10" piece of Vinylweave, begin stitching 4½" down from the top edge. Complete all cross stitch with three strands of floss, backstitching with one strand. Stitch border four squares in from edge on all four sides. With sharp scissors, cut opening for door knob.

Stitch Count: 42 x 40

Fabric: Afghan: Prefinished Cotton Baby Afghan, courtesy of ***Charles Craft***

Heart Pillow: 14 count Carnation Pink Damask Aida , ***Zweigart,*** cut to 6" x 6"

Bank: 18 count Antique White Aida, ***Zweigart,*** courtesy of Wichelt Imports, cut to 6" x 6"

Door Sign: White Vinylweave, ***Daniel Enterprises,*** *PO Box 1105, Laurinburg, NC 28352*

Bank: ***Wheatland Crafts,*** *834 Scuffletown Rd., Simpsonville, SC 29681*

Design by: Polly Carbonari

Stitching by: Margaret Lutz

Stitcher's Primer, continued from page 8.

opposite A, but likewise B opposite B, C opposite C, etc. *All* must line up or your piece will unravel when you cut. In many patterns, it is obvious that the klosters will line up as they are worked in a shape that meets itself when complete (as on the main graph of *Our World of Stitches*, pages 46-48). If it does not, check yourself as you stitch and before you cut anything.

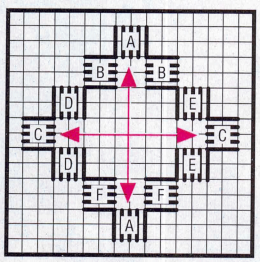


Fig. 4

Many of you know about starting by a "vertical" thread. This is correct on linen when working cross stitch. This is not so critical in hardanger, however, it can be useful in checking yourself, as every kloster block will begin beside a vertical thread, and you are more likely to have your blocks across from each other. Fig. 5 shows the linen weave, the vertical thread (shaded), and where to come up for your first stitch (X).

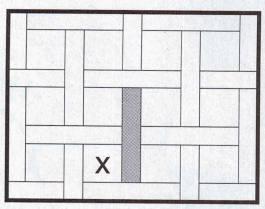


Fig. 5

Buttonhole Stitch

The buttonhole stitch is used to protect the edge of your piece when cutting. This stitch makes hardanger appropriate for table linens, doilies, ornaments and the like. It is usually worked over four threads, like satin stitches, but there is a little loop at the bottom for extra protection. The problem that often arises is wanting to work the next stitch over one more thread because of the loop. Using a sewing motion, rather than the "punch and stab" method, will enable you to see that there are four threads on the needle (see Fig. 6). You can also check yourself on the back, as there is no loop at the bottom of the stitch to fool you as you count.

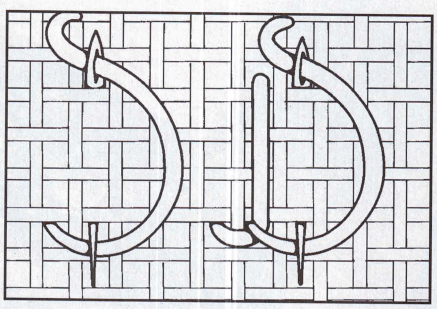


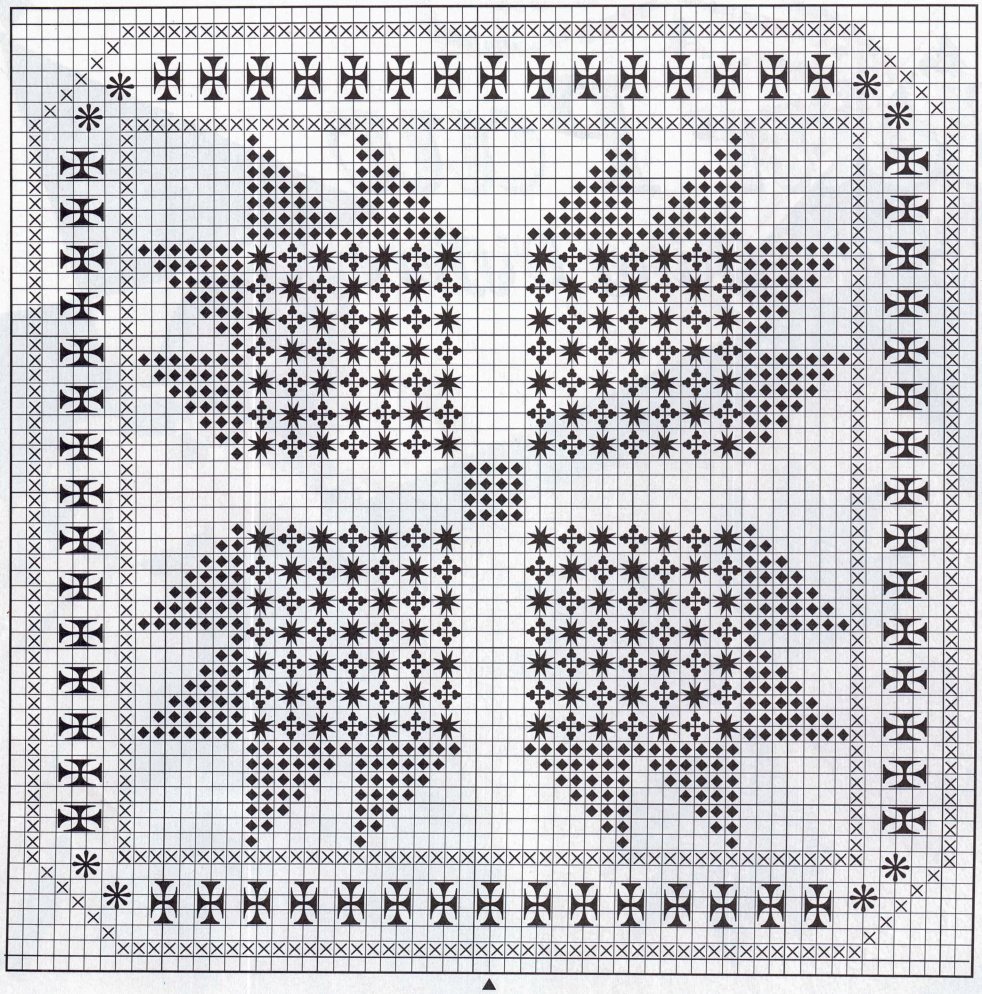
Fig. 6

A Bear Paw with "Something Different"

Pastel Version

Quilting bees of yesteryear were a happy gathering for the entire town. The ladies would arrange a huge pot luck supper in the church social hall. After dinner the men and boys would go outside to smoke and talk crops. The little girls would play dolls, while the women would busily quilt. The beauty and simplicity of quilt blocks lives on today. Diane Evans shares with us two interpretations of a Bear Paw quilt block. Filled with unique stitches, these designs represent her company's name, "Something Different." Two color themes help show the versatility and texture achievable with Diane's stitches. For more information on Diane's designs, send $2.50 for a catalogue to: ***Something Different,*** *2817 Kennedy Rd., Dept. XXS, Wilmington, DE 19810.*

Intermediate



Bear's Paw Revisited

© Something Different, 1993

Solid Version

Anchor	DMC	Color
45	814	Dk. Garnet
152	823	Dk. Navy Blue
381	3371	Black Brown
391	3033	V. Lt. Mocha Brown
878	500	V. Dk. Blue Green

Pastel Version

Anchor	DMC	Color
185	959	Med. Seagreen
187	958	Dk. Seagreen
275	746	Off White

Stitching Instructions: Choose the color version you wish to stitch. Refer to the stitch illustrations and symbols to complete. Each square on the graph equals two threads. Each line in the diagrams equals one thread. Stitches will show textural effects better if started by a vertical thread (see page 30). Models were stitched with Anchor floss.

Stitch Count: 60 x 60

Fabric: **Solid Version:** 27 count Natural Northern Cross Linen, ***Norden,*** cut to 11" x 11"

Pastel Version: 28 count Antique White Brittney, ***Zweigart***, cut to 10" x 10"

Box: Green Faux Marble Betsy Box, 9901D, ***Sudberry House***

Design and Stitching: Diane Evans

Fig. 1

Solid Version: use 1 strand 391 or 3033, V. Lt. Mocha Brown.

Pastel Version: use 1 strand 275 or 746, Off White.

Fig. 2

Solid Version: use 1 strand 391 or 3033, V. Lt. Mocha Brown. Use 391 or 3033, V. Lt. Mocha Brown, for center square.

Pastel Version: use 1 strand 185 or 959, Med. Seagreen.

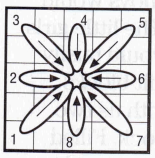


Fig. 3

Solid Version: use 2 strands 391 or 3033, V. Lt. Mocha Brown.

Pastel Version: use 2 strands 187 or 958, Dk. Seagreen.

Fig. 3

Solid Version: use 2 strands of appropriate color for each paw as follows: top left–878 or 500, V. Dk. Blue Green; top right–381 or 3371, Black Brown; bottom left–45 or 814 Dk. Garnet; bottom right–152 or 823, Dk. Navy Blue.

Pastel Version: use 2 strands 185 or 959, Med. Seagreen.

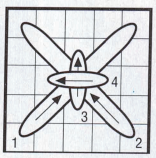


Fig. 4

Solid Version: use 2 strands of appropriate color for each paw, as noted in Fig. 3.

Pastel Version: use 2 strands 185 or 959, Med. Seagreen.

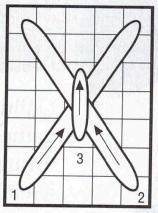


Fig. 5

Solid Version: use 2 strands 391 or 3033, V. Lt. Mocha Brown.

Pastel Version: use 2 strands 187 or 958, Dk. Seagreen.

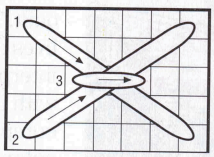


Fig. 6

Solid Version: use 2 strands 391 or 3033, V. Lt. Mocha Brown.

Pastel Version: use 2 strands 185 or 958, Dk. Seagreen.

Inspirations

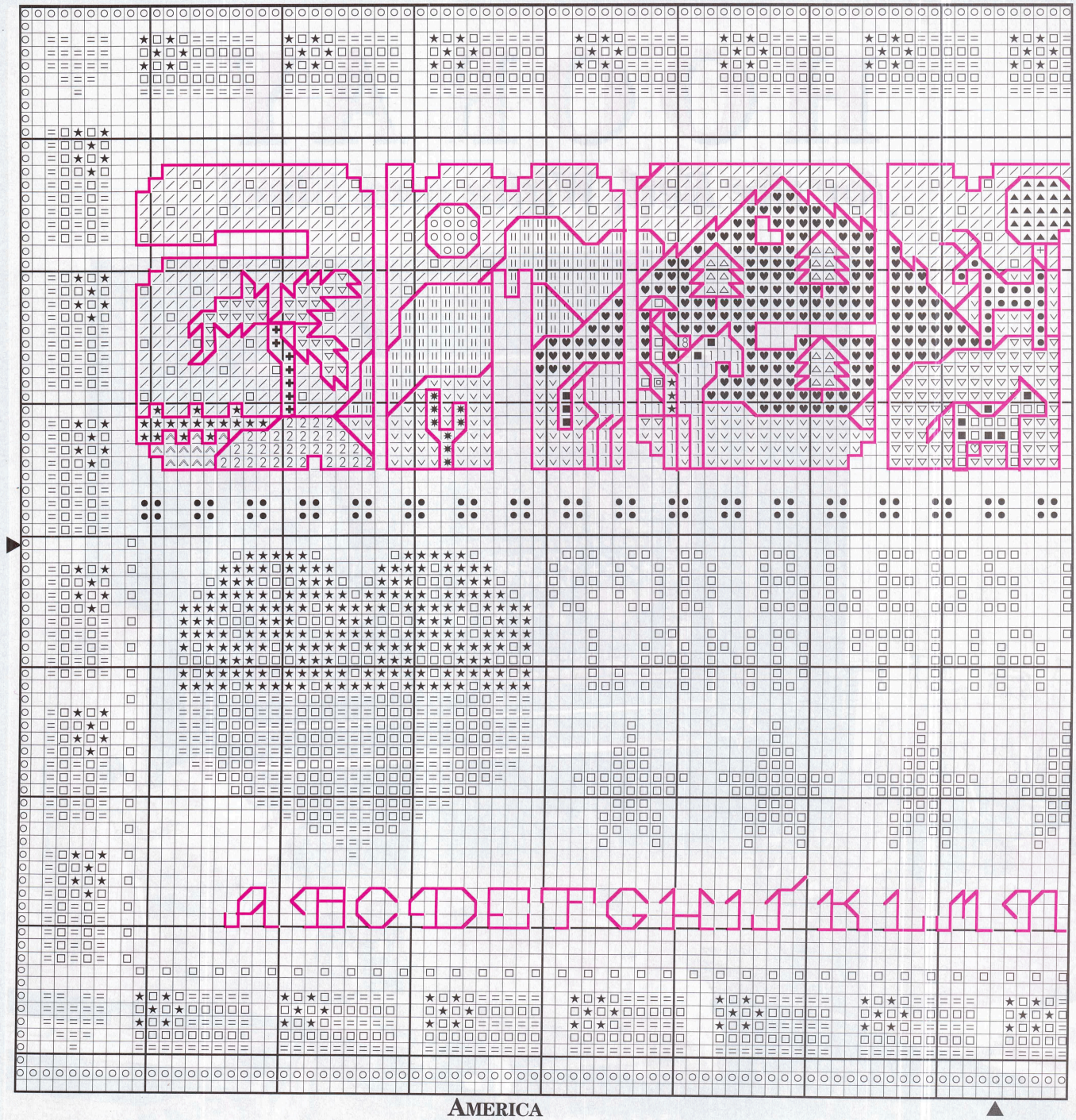
Let the Bear Paw quilt pattern be an inspiration to create a hand painted mat. Artist Sharon Failor began by spraying the mat board with a matte finish spray coating so the paint would smoothly adhere. Sharon then squared off the corners and sketched two bear paws and a diamond onto each of the four sides of the mat. Using paint, thinned with water to make it transparent, she put color into each area of the mat: for the corners and bear paws she used green; for the background, peach; and the diamonds, blue. Once dry, Sharon added shading where one color meets the other and the "stitching" lines in white for the final touches. Use your imagination to create one-of-a-kind mats for your special pieces!

HOORAY

for the Red, White and Blue!

Leading the parade down main street is the big red firetruck from the local 101. Bands from high schools throughout the county march with polished perfection. Everyone from the mayor to the chief of police rides in a fancy car and waves to friends and neighbors. Our family's favorite Fourth of July treat is banana splits at Olson's Ice Cream Parlor. At dusk, everyone ends up at the bandstand in the center of town for a fireworks display to be remembered all year! From sea to shining sea, Independence Day is celebrated in every stitch found in our tribute to the USA!

Intermediate



AMERICA

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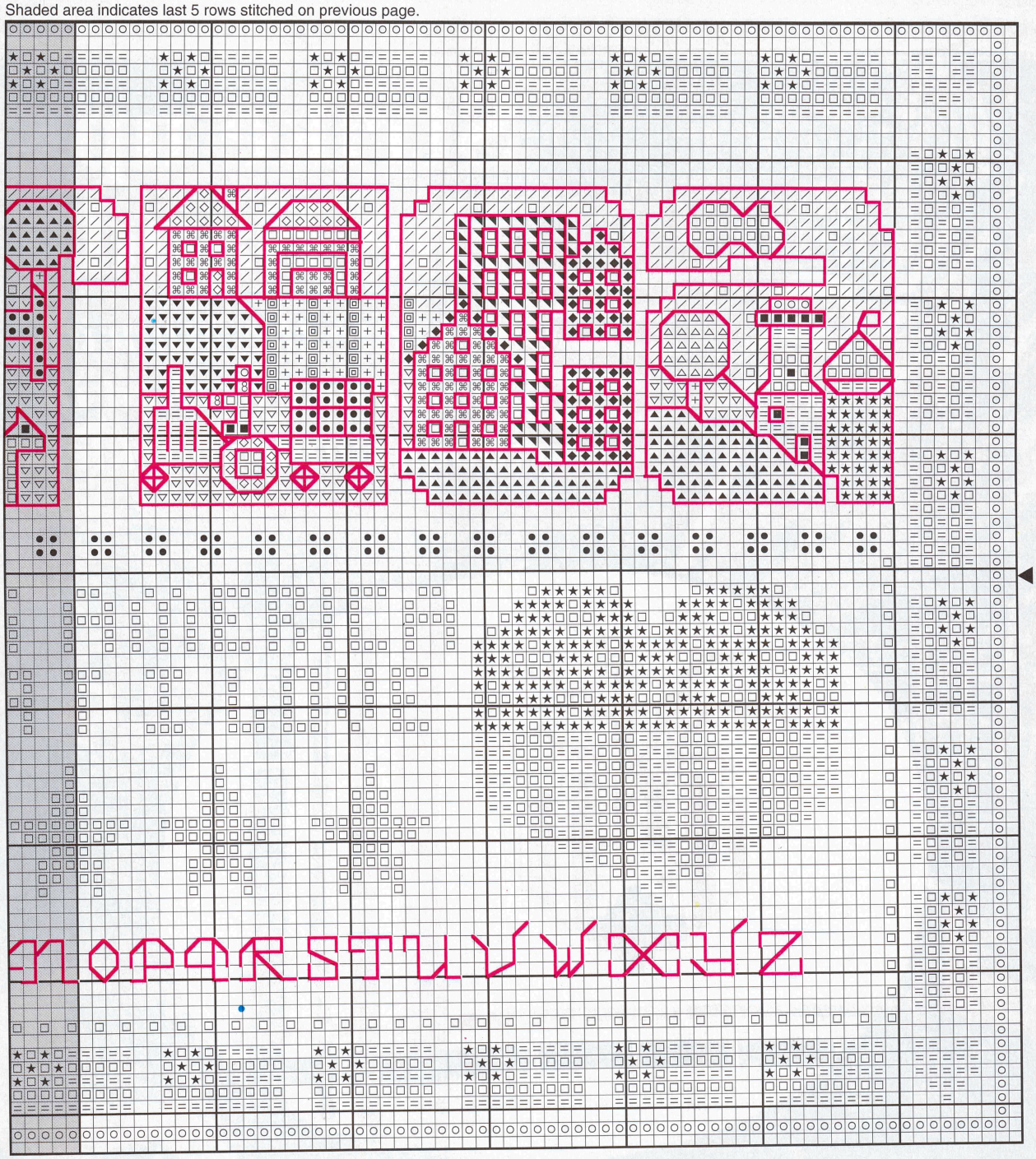
	DMC	Anchor	Color
□	White	02	White (2)
■	310	403	Black
★	312	979	Lt. Navy Blue
♥	316	—	Med. Antique Mauve
▲	319	218	Vy. Dk. Pistachio Green
△	367	217	Dk. Pistachio Green
ıı	402	347	Vy. Lt. Mahogany
+	434	370	Lt. Brown
1	435	901	Vy. Lt. Brown
2	437	362	Lt. Tan
◥	640	—	Vy. Dk. Beige Grey
◆	646	—	Dk. Beaver Grey
◇	647	8581	Med. Beaver Grey
●	729	874	Med. Old Gold
✱	732	281	Olive Green
○	745	300	Lt. Pale Yellow
8	754	06	Lt. Peach Flesh
♡	760	—	Salmon
⧈	801	359	Dk. Coffee Brown
⁄	807	168	Peacock Blue
=	816	20	Garnet (2)
◣	844	—	Ultra Dk. Beaver Grey
⌘	918	341	Dk. Red Copper
\	921	338	Copper
⩓	931	921	Med. Antique Blue
▼	3011	845	Dk. Khaki Green
▽	3012	843	Med. Khaki Green
∨	3013	842	Lt. Khaki Green

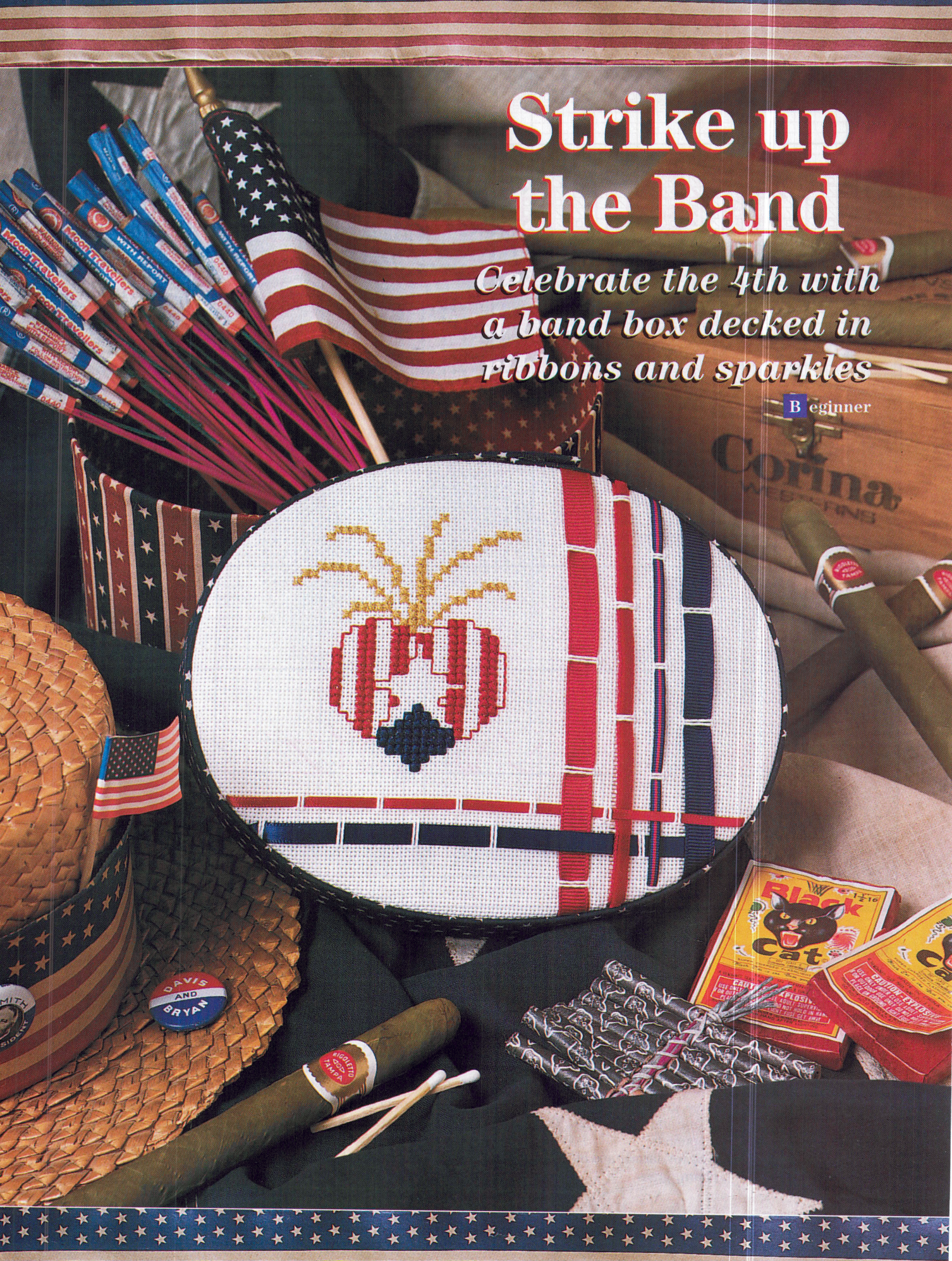
Shaded area indicates last 5 rows stitched on previous page.



Backstitch

DMC	Anchor	Color
816	20	Garnet
		Alphabet (2 strands)
3371	382	Black Brown
		America (1 strand)
		A: Water, palm tree and trunk, sand
		M: Mountain, grass, sun, cactus
		E: Cowboy and horse, mountain, pine tree, grass
		R: Tree and trunk, grass, deer, cow, mountain
		I: Tractor, farmer and hay, house and barn, grass
		C: Buildings, grass
		A: Cloud, tree and grass, lighthouse and boat

Stitching Instructions: Number in parenthesis indictaes number of skeins needed to complete design. Complete all cross stitch with three strands of floss. All hands and faces are stitched with Light Peach Flesh. Cowboy's bandana and flag on boat are Garnet. Cowboy's hair is Vy. Lt. Brown. Backstitch following the thread code.
Basket Band: Center and stitch heart motif, repeating as needed, on 26 count Golden Flax Linen, cut to size needed for basket of your choice.*Stitch Count:* 149 x 82
Fabric: 25 count Navy Lugana, **Zweigart**, cut to 18" x 13½"
Design by: Polly Carbonari
Stitching by: Joyce Goldberg



Strike up the Band

Celebrate the 4th with a band box decked in ribbons and sparkles

Beginner

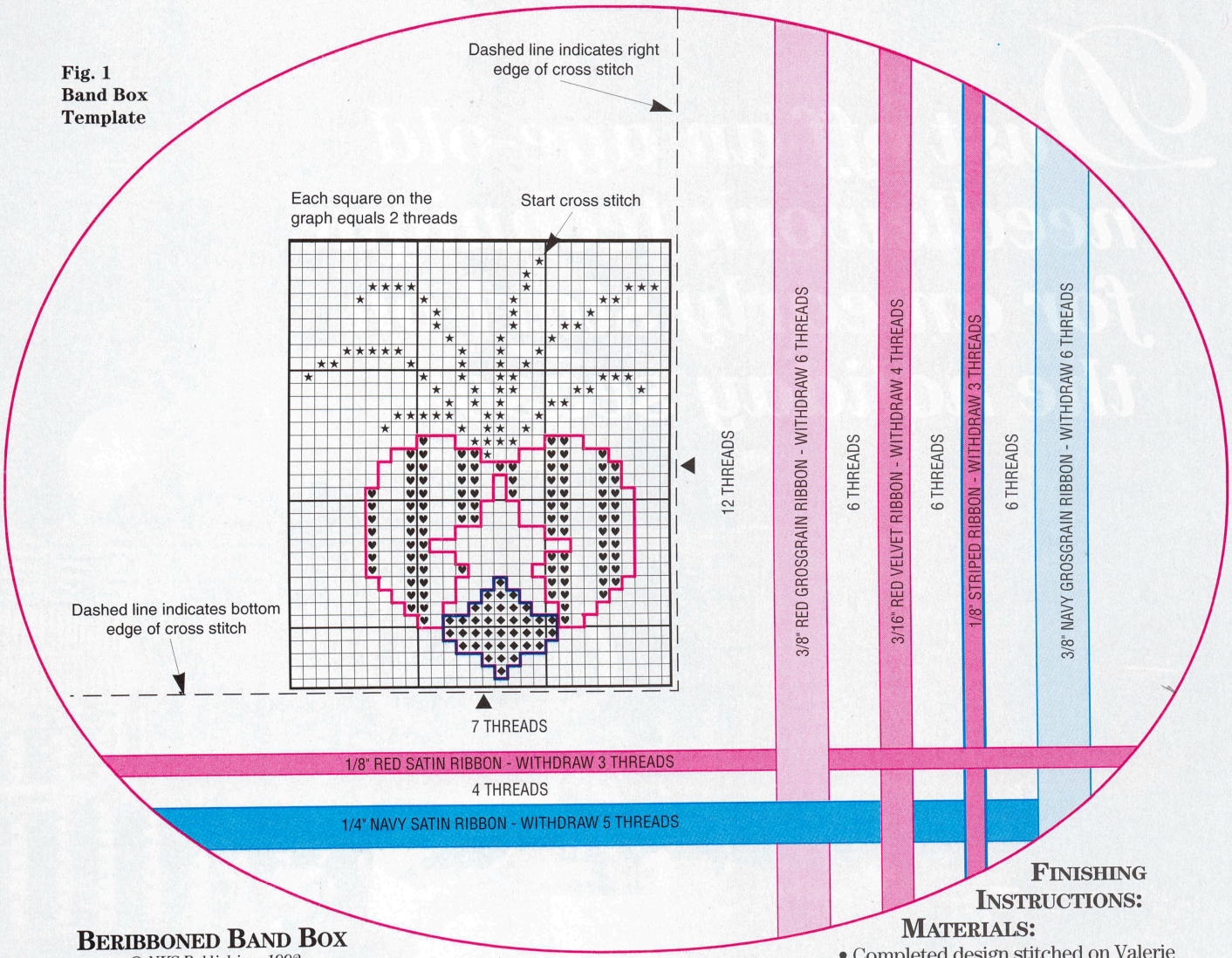


Fig. 1
Band Box
Template

Beribboned Band Box

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	DMC	Anchor	Color
♥	816	20	Garnet
◆	336	150	Navy Blue

Blended Needle Cross Stitch

★ 833 – Lt. Olive Green, DMC embroidery floss (3 strands) plus 028 – Citron, Kreinik Blending Filament (2 strands)

Offray Ribbon (1/4 yd. of each):

1/8" Red Satin
1/4" Navy Satin
3/8" Red Grosgrain
3/8" Navy Grosgrain
3/16" Red Velvet
1/8" Red and Navy Stripe

Stitching Instructions: Complete all cross stitch using five strands of floss over two threads. For blended needle cross stitch, follow the thread code. Center box lid pattern over a 10" x 12" piece of Valerie fabric. Trace pattern with a removable marker or pencil onto the wrong side of the fabric. Turn fabric to right side and begin stitching design 5" from left edge and 4 1/2" from top edge of your fabric. Starting point is indicated on graph. Using Fig. 1 as a guide, locate threads to be withdrawn. One at a time, withdraw threads out from the top of the fabric. Withdraw one thread of Valerie for each 1/16" in the width of the ribbon. Approximate numbers of threads to be removed are listed in Fig. 1. (If you are uncertain how many to withdraw, be conservative, withdraw 1 thread less than you think and try weaving ribbon through remaining threads. If ribbon puckers, withdraw an additional thread.) Thread ribbon through craft needle (#22 or larger) and weave through vertical threads of fabric following Fig. 1. When weaving ribbons, follow a pattern of over 17 and under 2 threads of Valerie for horizontal ribbons. Alternate the positioning of the two threads on adjacent ribbons. For vertical ribbons follow a weaving pattern of over 27 and under 2 threads. It may be necessary to adjust where ribbons cross.

Stitch Count: 28 x 33

Fabric: 20 count Antique White Valerie, ***Zweigart,*** 10" x 12"

Band Box: Pre-cut cardboard Oval Box, 9" x 7 1/2" x 5" tall, courtesy of ***Little Brown House,*** *(503) 324-5162*

Finishing Fabric: ***Marcus Brothers Fabrics*** from the Discover America series

Design, Stitching, Finishing: Gena Fausel

Finishing Instructions:

Materials:

- Completed design stitched on Valerie
- 1/4 yd. Medium batting
- 1 1/2 yd. Hot Stitch Fusible Web, ***Aleene's***
- 1/8 yd. Holiday patterned fabric for lid
- 1/4 yd. Holiday patterned fabric to line box
- 1/4 yd. Holiday patterned fabric to cover outside of box
- White tacky glue
- Iron

1. Trim Valerie to 3/4 " beyond traced box lid pattern. Place fabric right side down on ironing surface. Place fleece on top of fabric, and fusible web, web side (rough side) toward batting, on top of batting. Fuse together following manufacturer's instructions.

2. Place pre-cut cardboard lid on top of fusible web. Pull extra Valerie fabric firmly around to the bottom of the lid in small sections. Use the point of the iron to fuse as you move around lid. Work opposite sides first. Do not clip fabric around oval lid.

3. Using patterned holiday fabric and white glue, cover the remaining pieces of the band box. When completely dry, assemble band box following manufacturer's directions.

Dust off an age-old needlework technique for an early start on the holiday season.

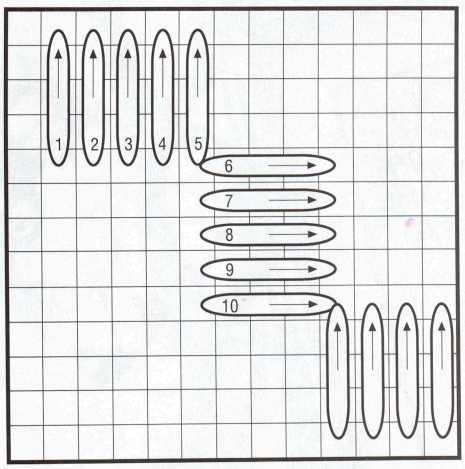
Intermediate

Christmas Tree Tote

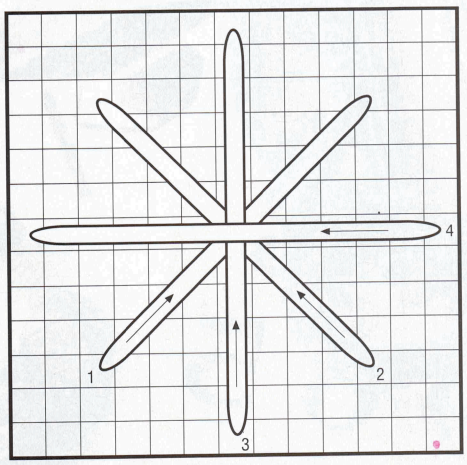
© NKS Publishing, 1993

DMC Perle Coton
909 Green, #5
909 Green, #8
Kreinik #8 Braid
003 Red

Stitching Instructions: Fold tote in half lengthwise and fingerpress a crease. Along the fold, measure 3 3/4" down from top edge and two threads to the left. Begin kloster blocks at this point following Fig. 1. Each line in the diagrams equals one thread. After all hardanger is complete, backstitch "Merry Christmas" according to main graph, using one strand #8 braid, 003, red.



Step 1
Kloster Blocks
Use #5 Perle Coton, 909, green, and a #22 tapestry needle.



Step 2
Smyrna Cross stitch (tree star)
Use one strand #8 braid, 003, red, and a #22 tapestry needle.

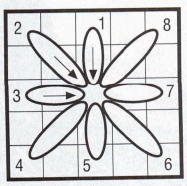
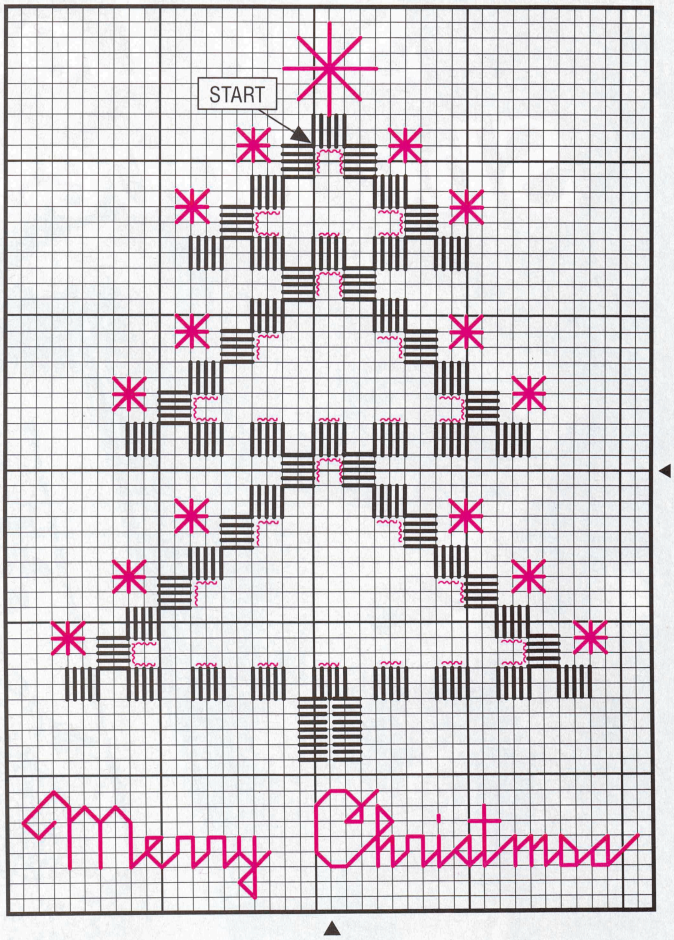


Fig. 3–Algerian Eyelets (tree ornaments)
Use one strand #8 braid, 003, red, and a #22 tapestry needle. Do not carry between eyelets as it will show through to the front.

Step 4–Cut Threads
Cut threads at symbol and remove.

Each square on the main graph equals two threads.



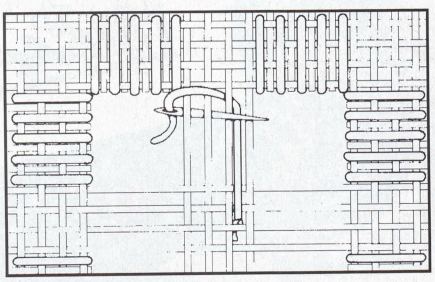


Fig. 1

Step 5
Needlewoven Bars
Work needlewoven bars over threads left after cutting and withdrawing (see Figs. 1, 2, 3). Use #8 Perle Coton, 909, green, in a #24 tapestry needle.

Press with warm iron when all stitching is completed.

Stitch Count: 57 x 40
Tote Bag: courtesy of ***The Janlynn Corporation***
Design and Stitching by: Linda Abel

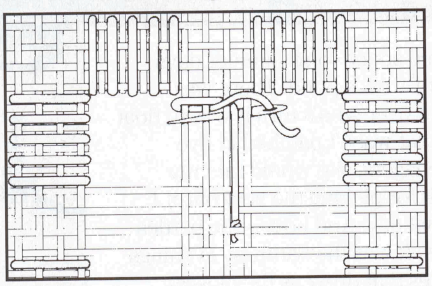


Fig. 2

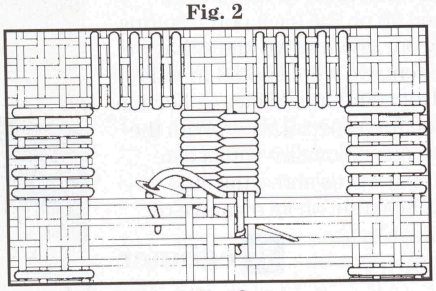
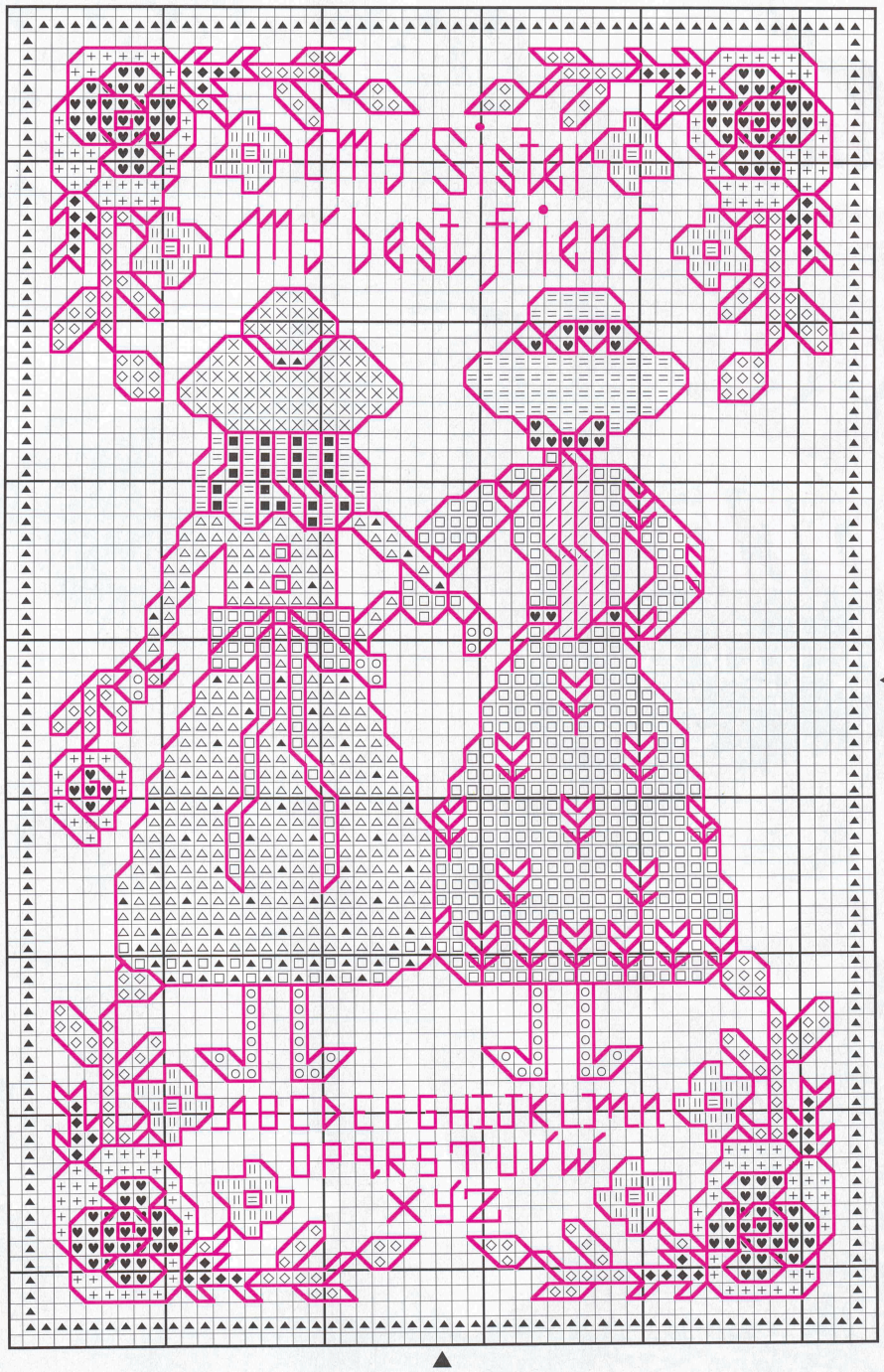


Fig. 3

She Loves Me, She Loves Me Not...

As kids, we would spend long summer days swimming at Brook's pond. There was always a fight over who's turn it was to float on the one inner tube that wasn't patched in five different places. As teenagers, she would raid my closet. She had a knack for picking the very outfit I had planned to wear that day. And boys – the battles were endless over boys. It was the Saturday evenings that we didn't have dates that drew us the closest. Somehow we would end up on the back porch staring at the stars and sharing our dreams. We knew that we were more than just sisters, we were special friends! This exclusive design from our Little Ladies Collection is a wonderful thank you for a special sister. With the alphabet provided, you can personalize with a date and occasion. Drop out the words above the little ladies for a piece that is beautiful on its own. We're sure you'll find lots of ways to use this very versatile design!

Beginner



Sisters

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	DMC	Anchor	Color
□	Ecru	387	Ecru
♥	223	895	Med. Shell Pink
+	224	893	Lt. Shell Pink
♡	225	892	Vy. Lt. Shell Pink
■	420	374	Dk. Hazel Nut Brown
/	435	901	Vy. Lt. Brown
◇	502	877	Blue Green
◆	503	875	Med. Blue Green
=	676	891	Lt. Old Gold
×	840	—	Med. Beige Brown
△	927	849	Med. Green Grey
○	950	—	Lt. Sportsman Flesh
‖	3042	870	Lt. Antique Violet
▲	3768	779	Med. Dk. Grey Green
Backstitching (1 strand)			
	3371	382	Black Brown All backstitching

Stitching Instructions: Complete all cross stitch with two strands of floss and all backstitching using one strand. Add partial stitches where appropriate. Fill bottom row of flowers on Ecru dress with Vy. Lt. Shell Pink. Fill all other flowers on Ecru dress with Med. Shell Pink.
Stitch Count: 52 x 83
Fabric: 30 count Honey Buff Shannon Linen, courtesy of ***Wichelt Imports***, cut to 12" x 10".
Frame: Larson-Juhl, ***Ran-Art Gallery***, Arlington Heights, IL
Design by: Polly Carbonari
Stitching by: Pat Perry

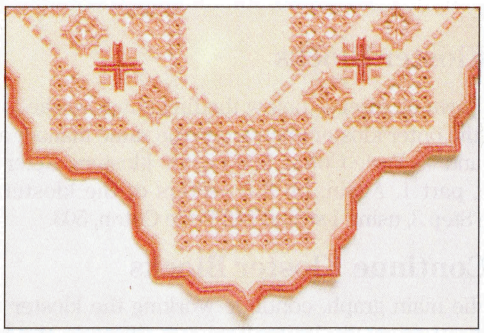
Hardanger Tea Cloth

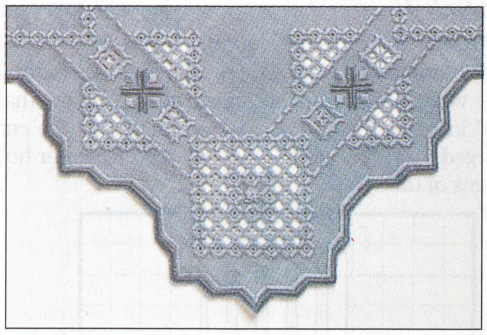
BY LINDA BARRY

Join us for Part 1 of our new year long project—this elegant hardanger tea cloth. One of the traditional uses of hardanger is table linens, and this one updates the theme with colored linen and colored threads. Of course, you could easily expand this to fit any table size, or shorten the ends to make a table runner. Let your imagination run wild! Be sure to see the accessories in *Anyone Can* to make your collection complete.

Advanced

Hardanger Tea Cloth
– PART 1 –





On 27 count and higher fabrics, a 1 yard cut will be adequate to work the repeats as shown on the main graph. If you use 25 or lower count fabrics, however, you will need 1½ yards of fabric, and you will need to increase the size of the threads (i.e., #5 and #8 Perle Coton, and Watercolours). The pattern is 920 threads on each side. If you wish to work the coasters, napkins and napkin rings found in *Anyone Can*, please find additional fabric and thread requirements on page 50.

You will see in the small color photos above some color variations: blue on blue, and rose on cream. Stitched by Darlene Cole, these are to give you some inspiration to try your own color combinations to suit your home decor.

NOTES: Please read *Stitcher's Primer*, page 8, for a review of hardanger basics. For a layout of the entire tea cloth, refer to the schematic diagram, page 45.

Materials:

- 28 count Antique Green Linen, ***Wichelt***, 1 yd. (36" x 54")
- 2 balls #8 Perle Coton, ***DMC***, 503
- 2 balls #12 Perle Coton, ***DMC***, 503
- 3 skeins Wildflowers, ***Caron***, Mountain Meadow

Step 1: Prepare the Fabric

Cut the yard of fabric to 36" x 36". Zig-zag the edges of the fabric to protect from unraveling while working.

Step 2: Kloster Blocks

Fingerpress a crease in the center of one side and move up 4" from the raw edge. Then move right 2 threads.

Kloster blocks are made of 5 satin stitches, each worked over 4 threads of fabric. Follow Fig. 1 to stitch this center diamond, using 1 strand #8 Perle Coton, 503. Note that the outermost kloster blocks are worked first, all except the last block (stop at stitch #95). Then reverse directions and work the inner kloster blocks. The last outer block is completed when you finish the inner blocks (shaded stitches in Fig. 1). Working the diamond in this way allows you to complete all the kloster blocks without having to run under stitches on the back, creating a neater back.

Obviously, one piece of thread will not complete the entire diamond. Always add a new thread when you finish a kloster block. Place the old thread away from the stitching area, as for an away waste knot, add the new thread through 6 or 7 klosters on the back, and

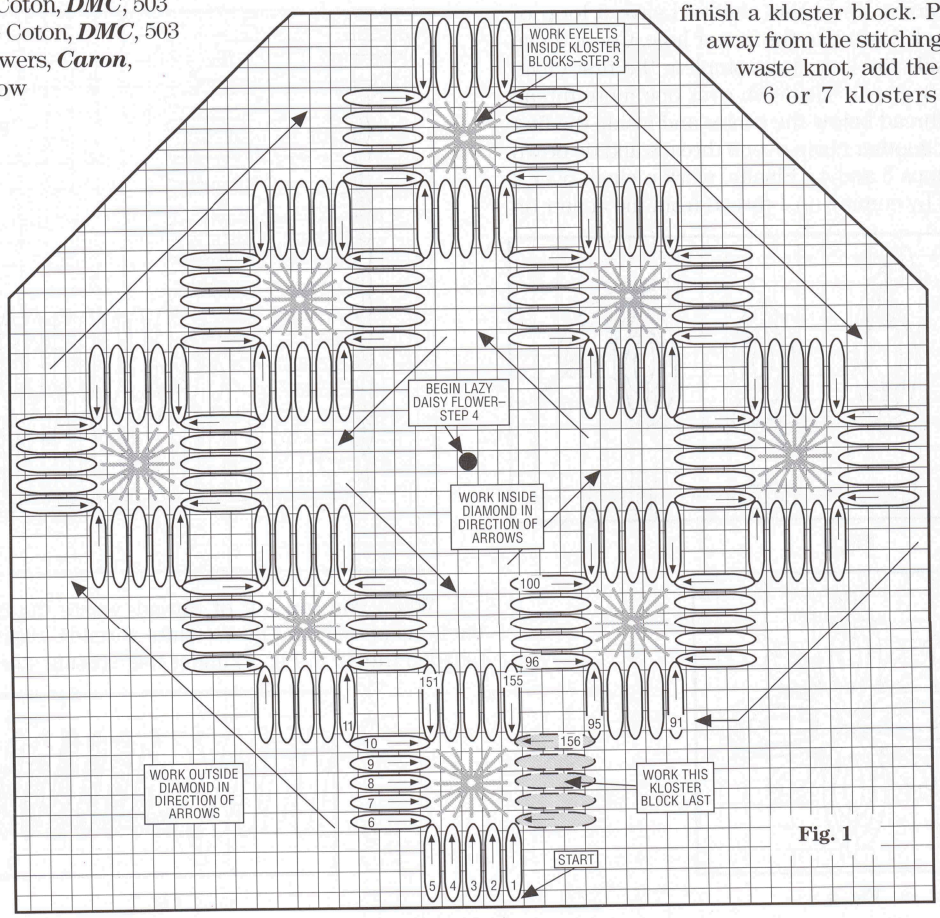


Fig. 1

continue stitching. The old thread will be anchored later through these new stitches (see *Stitcher's Primer*, page 8).

Step 3: Eyelets

Work an eyelet inside the squares formed by the kloster blocks, using 1 strand #12 Perle Coton, 503. Each leg of the eyelet shares a hole with a satin stitch, as shown in Fig. 2. Note that each stitch "dives" into the center. Pull each stitch so that the center is slightly enlarged, being careful to only enlarge the center hole, not the outer edges of the eyelet.

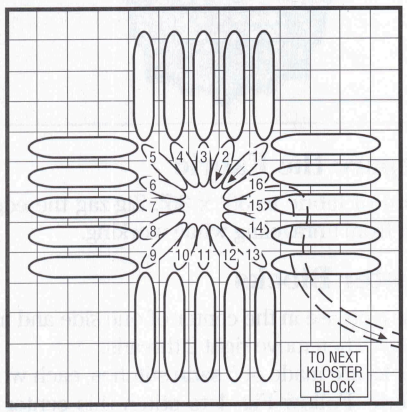


Fig. 2

After completing an eyelet, carry through the kloster block on the back to begin the next eyelet. Be careful that the thread carry does not lay across the hole formed in the center of the eyelet.

Step 4: Lazy Daisy Flower

Find the center of the finished diamond, following Fig. 1. With 1 strand of Mountain Meadow Wildflowers, start with an away waste knot and come up in this center. Leave a loop of thread on top and go back down into the center hole. Count down 5 threads, come up inside the loop and complete the first chain stitch as shown in Fig. 3, step 1. Tie down over one more thread (step 2). Come up one thread below the center and inside the first chain as in step 2. Work another chain over 3 threads and tie down over a fourth thread (steps 3 and 4). Finally, work a chain over 2 threads on the diagonal by coming up 1 thread from the center on the diagonal (step 5). Tie down over one more diagonal thread. Return to the center and repeat all three chain stitches, three more times each, turning 90° each time. Fig. 4 shows the finished lazy daisy flower.

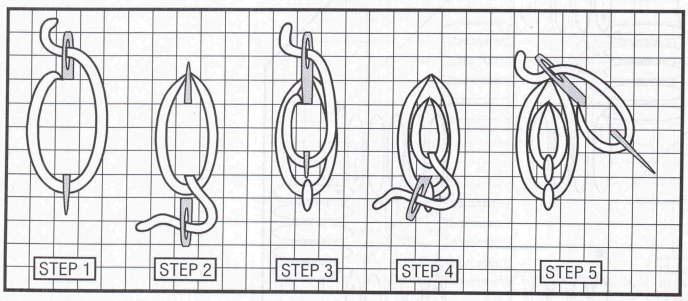


Fig. 3

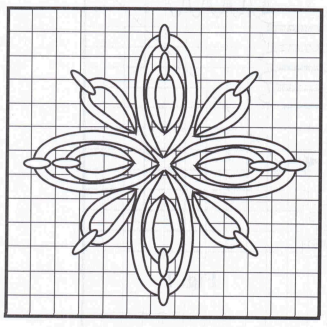


Fig. 4

Step 5: Kloster Blocks

Count down 32 threads below the first stitch worked in Step 2 and work the outer kloster diamond in the same manner as Step 2. Use 1 strand #8 Perle Coton, 503 for the klosters. Refer to the main graph, part 1. Again, fill the centers of the klosters with eyelets as in Step 3, using 1 strand #12 Perle Coton, 503.

Step 6: Continue Kloster Blocks

Using the main graph, continue working the kloster blocks that extend out from the large diamond, filling in the kloster triangles as you come to them (this gives the appearance of diamonds running behind a band). Add eyelets to centers of klosters as indicated on the main graph.

Step 7: Inner Satin Stitch Border

Begin the satin stitch border as shown in Fig. 5 (page 45) and on the main graph. Each stitch is a straight stitch over 4 threads. Work right to left, using 1 strand #8 Perle Coton, 503. Each diagonal area has a total of 13 stitches, the first straight section is 13 stitches, and the second straight area is 25 stitches. Count 16 threads below the bottom right stitch in the lowest kloster block to start the first satin stitch, as shown in Fig. 5. Follow the main graph (remember, each square is TWO threads) for the rest of the pattern. To turn the corner, follow Fig. 6. As you work, check this border against the completed diamonds and triangles—the center stitch of the lowest kloster block should be directly above the lowest stitch in the border. Check yourself frequently or you will have a lot to rip out!

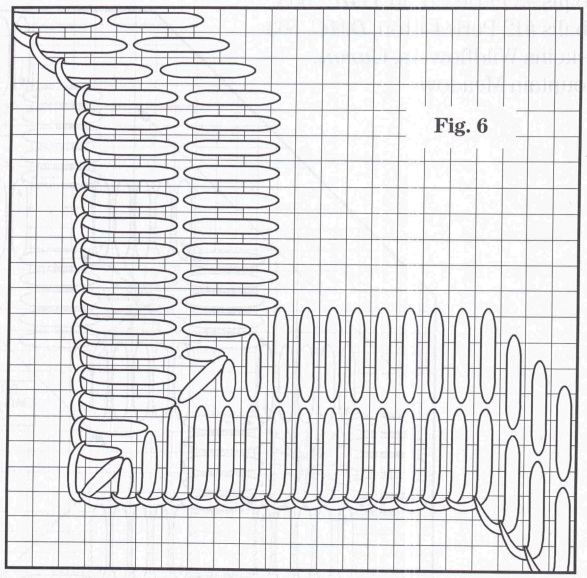


Fig. 6

When you run out of thread, waste the old thread on the back, as shown in Fig. 7 (white thread). Start the new thread (shaded thread in Fig. 7) under the existing stitches and continue

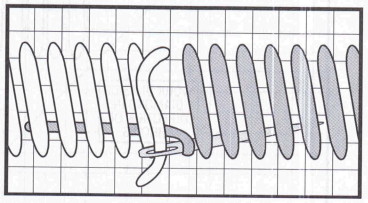


Fig. 7

stitching. Later, rethread the old thread and end on the back as in Fig. 7. Note that you catch the tail at the start of the new thread. This is one of those fine points of detailing that make the back of your piece nearly impossible to distinguish from the front!

Step 8: Outer Buttonhole Stitch Border

After completing the inside satin stitch border, work the buttonhole edge. Use 1 strand Mountain Meadow Wildflowers, and this time work left to right. Each stitch shares a hole at the top with a satin stitch from Step 7. Refer again to Fig. 5 to see this relationship. To work the buttonhole stitch, begin with an away waste knot, and come up 4 threads below a satin stitch. Count up 4 threads and right 1 thread, then slide the needle under four threads and come out OVER the working thread as in Fig. 8. Move one thread to the right and repeat as in Fig. 8. When you run out of thread, complete a stitch and leave the old thread hanging (Fig. 9).

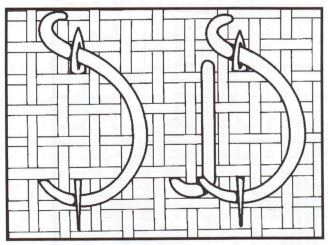


Fig. 8

Anchor a new thread (shaded in Fig. 9) through the back and come up 1 thread to the right of the last stitch. Count up 4 threads and right 1 thread as in Fig. 8. This will leave a gap, as you can see in Fig. 9. Later, rethread the old thread, slide the needle under the first new stitch and go up 4 threads to complete the missing stitch (Fig. 10). End threads on the back as in Fig. 7 (satin stitches). It is important that the buttonhole stitch protect the threads on the front and back because the tea cloth will be cut along the buttonhole edge when the project is complete.

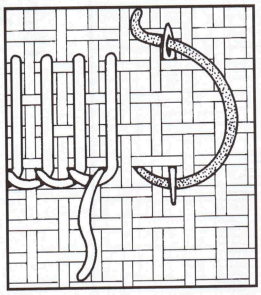


Fig. 9

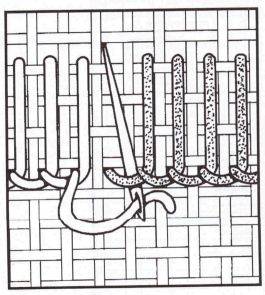
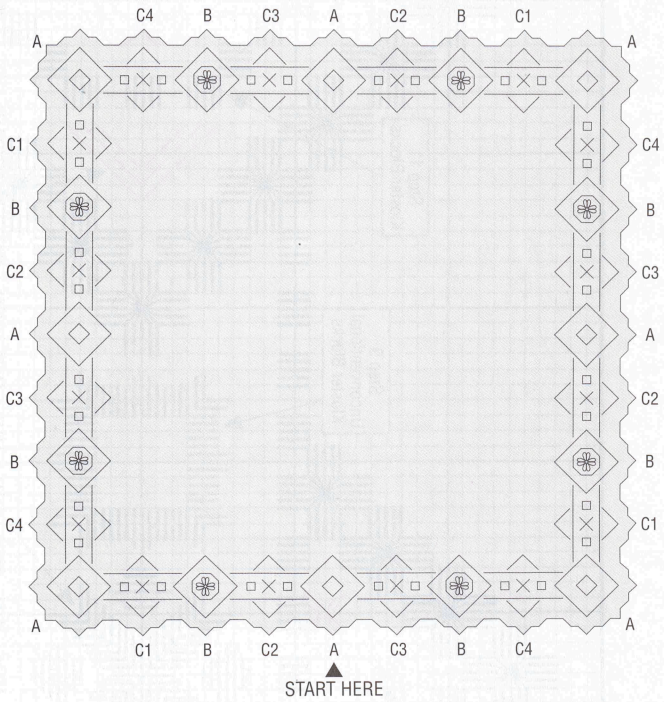


Fig. 10

Part 1 of the tea cloth has dealt primarily with satin stitches. In order to continue with subsequent parts, you should try to finish at least half of one side. The balance, since it repeats, can be worked at your leisure.



Hardanger Tea Cloth Schematic

A = Kloster Blocks with Dove's Eyes
B = Kloster Blocks with Large Flower
C1 = Kloster Triangles; Filling #1 in Squares
C2 = Kloster Triangles; Filling #2 in Squares
C3 = Kloster Triangles; Filling #3 in Squares
C4 = Kloster Triangles; Filling #4 in Squares

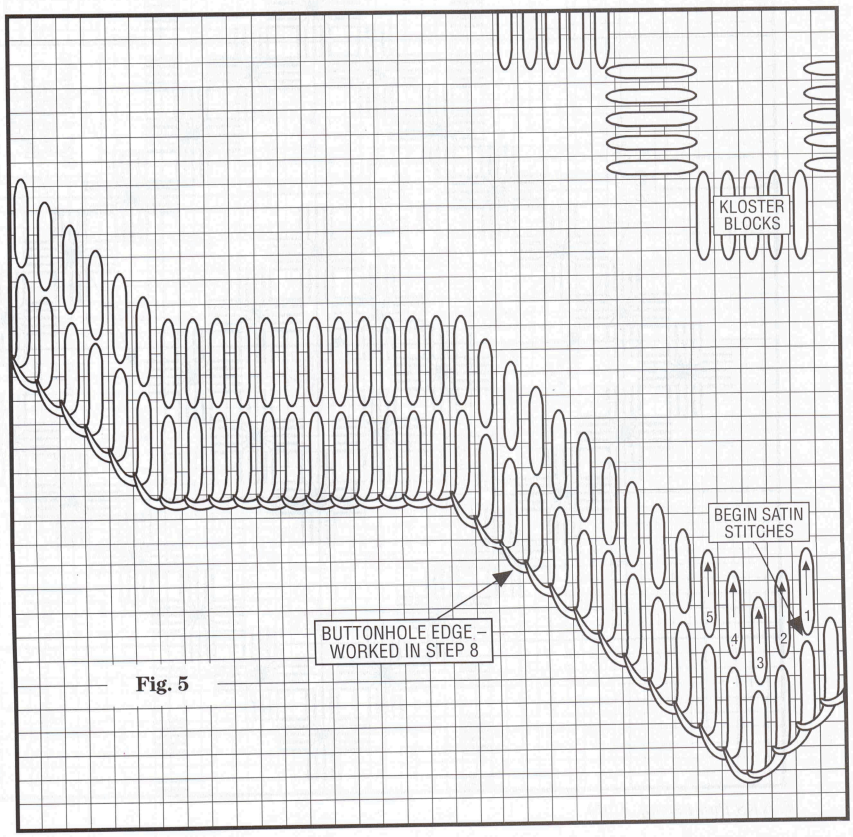


Fig. 5

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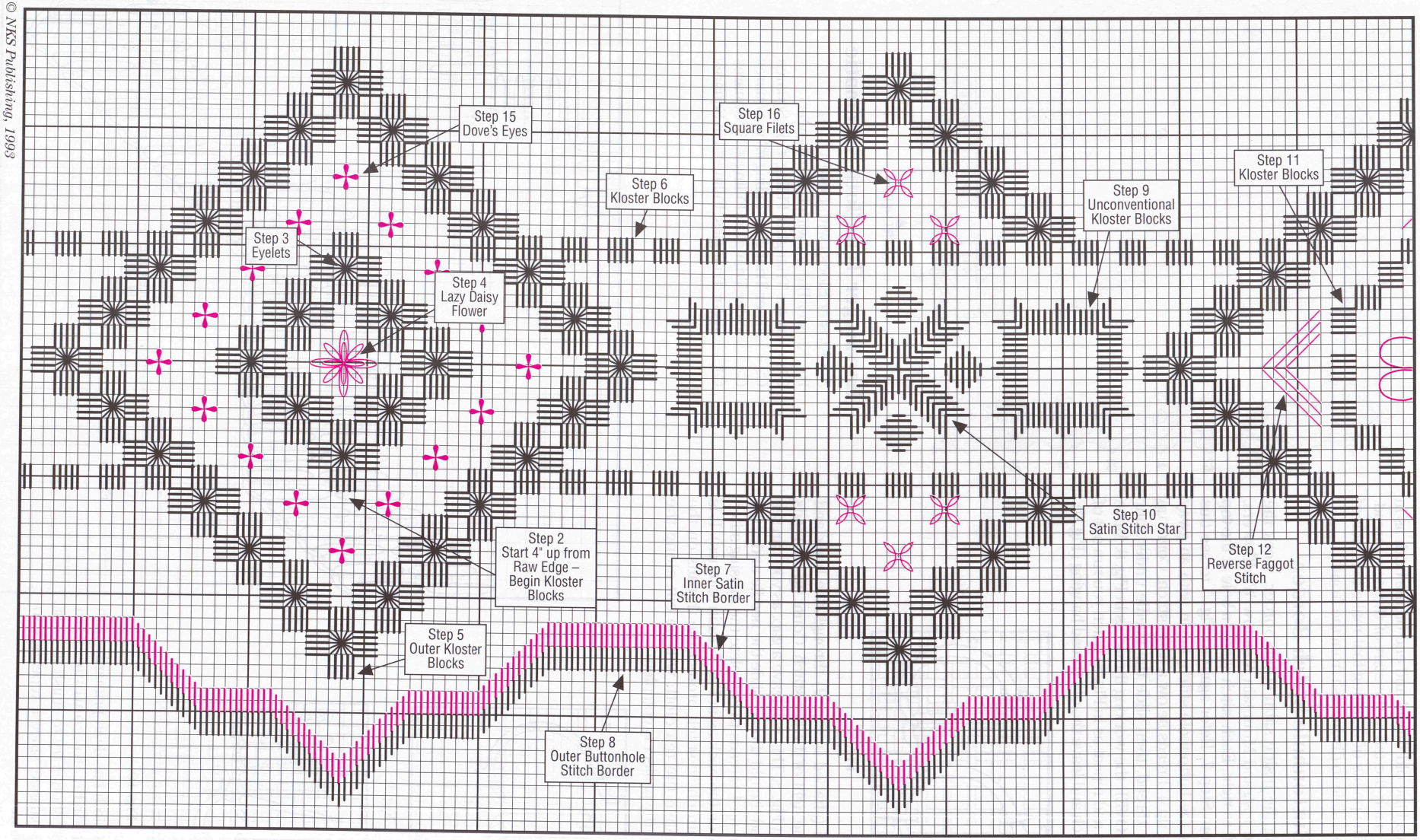
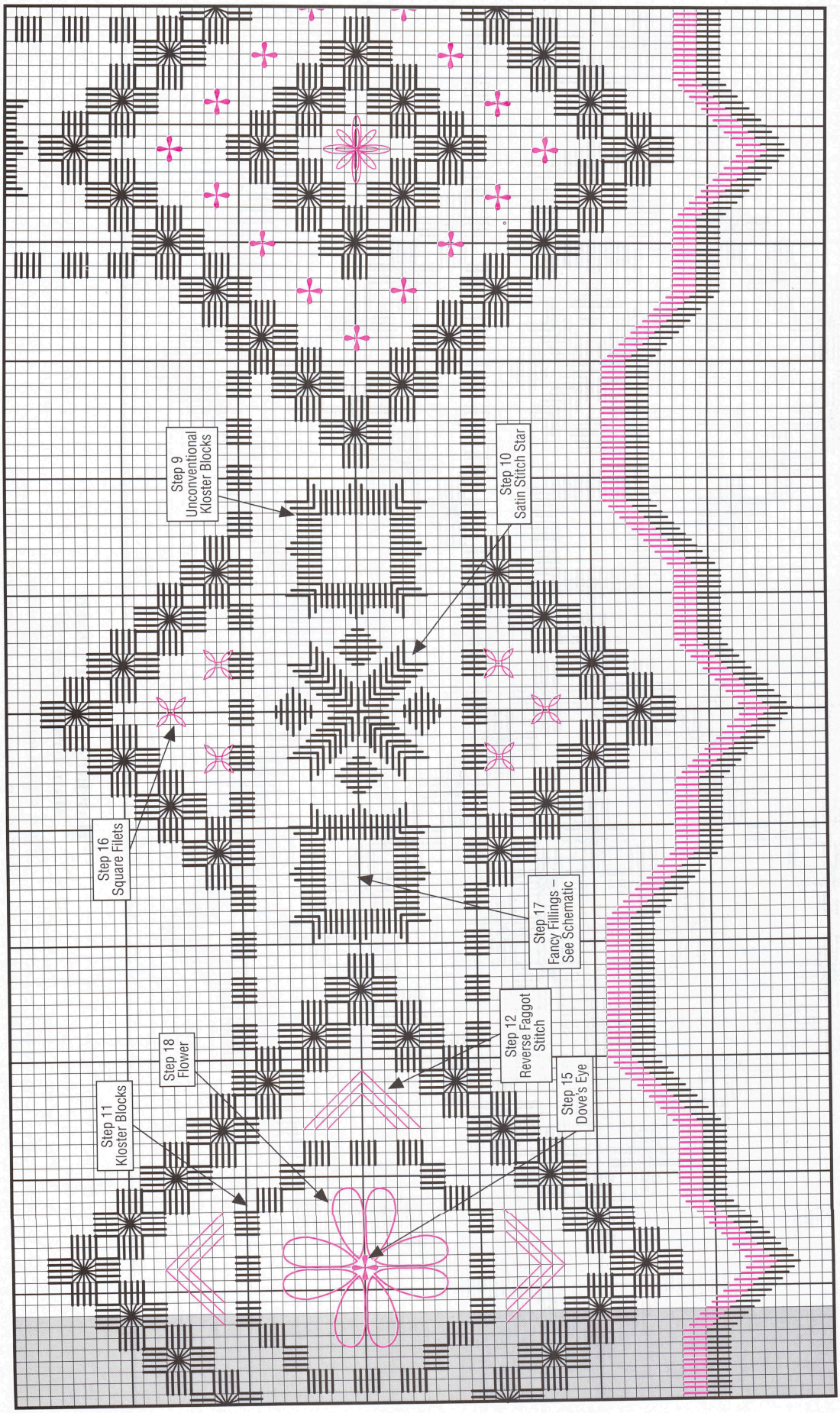


Hardanger Tea Cloth

Main Graph – Part 1

Each square equals TWO threads



Hardanger Tea Cloth
Main Graph – Part 2
Each square equals TWO threads
Shaded area indicates overlap to part 1

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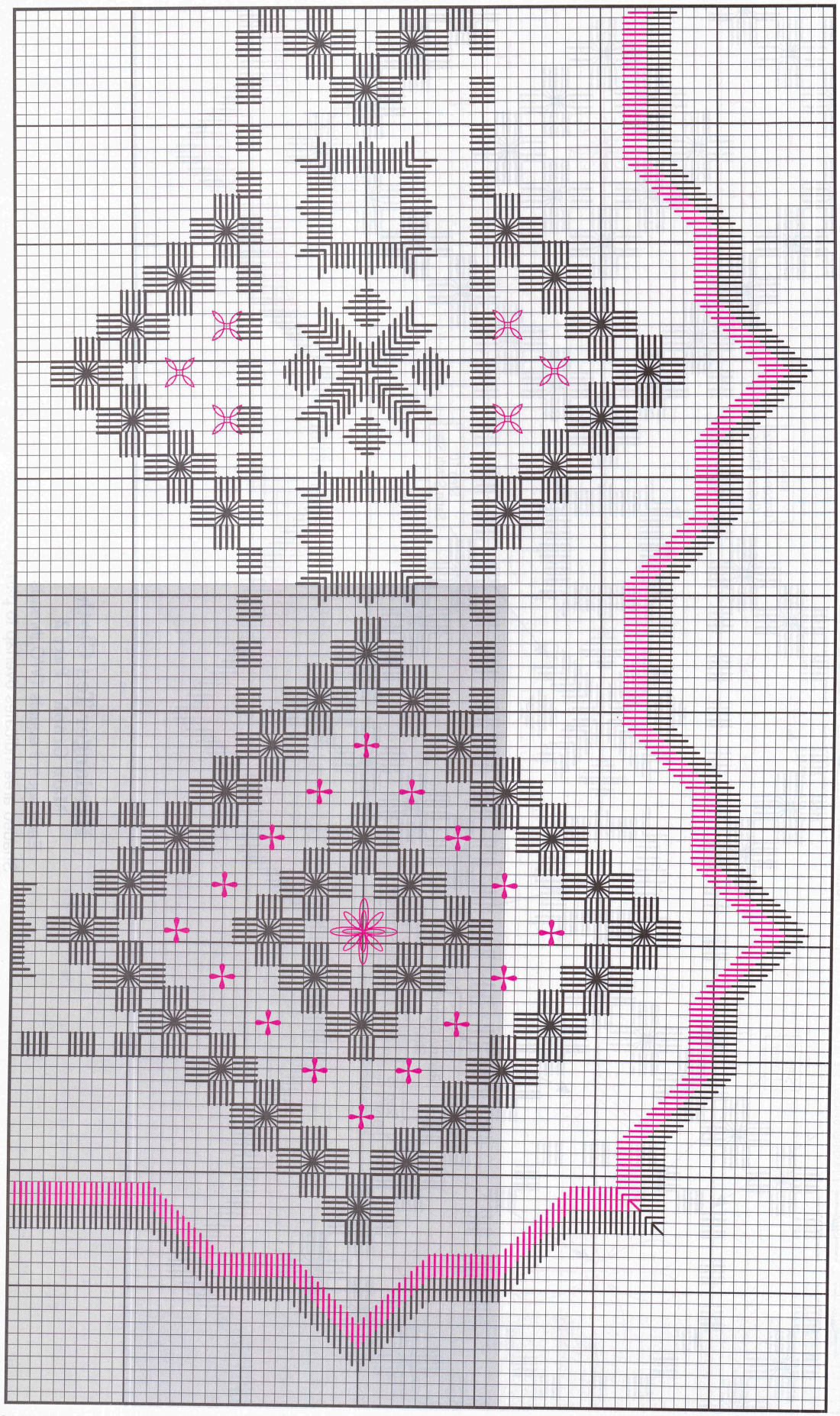

Hardanger Tea Cloth
Main Graph – Part 3
Each square equals TWO threads
Shaded area indicates overlap to part 2

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ANYONE CAN MAKE

Elegant Accessories

BY LINDA BARRY

Completing the hardanger tea cloth gave me a real feeling of accomplishment. I finished mine over a Thanksgiving camping weekend last fall, and couldn't wait to wash and press it and put it on the table in the camper. After adding plates, silver and wine glasses, I realized how silly it would be to plop a paper napkin on such a lovely cloth. So I was inspired to design the accessories to compliment the tea cloth. If the tea cloth is a bigger project than you want to tackle, any or all of the accessories would be a beautiful compliment to an existing table cloth, or even on their own. And don't stop there—experiment with other colors and fabrics, stitch the coaster on smaller count fabric and use as a tree ornament, or widen the napkin ring and add other stitches from *Our World of Stitches* to make a bookmark for a special friend. This section is meant to inspire you to try new things—you'll probably surprise yourself!

Advanced

Materials:

- 28 count Antique Green Linen, ***Wichelt***, cut to ½ yd. (54" wide) for 4 of each
- 1 ball #8 Perle Coton, ***DMC***, 503
- 1 ball #12 Perle Coton, ***DMC***, 503
- 2 skeins Wildflowers, ***Caron***, Mountain Meadow

Refer to the schematic in Fig. 1 to lay out the pieces. Note that your shop owner will need to cut the ½ yd. **54" wide**. If you wish to make just the napkins, or just the coasters, etc., refer to the sizes for each project to figure how much fabric you will need. If you are using the fabric and threads listed for the tea cloth from *Our World of Stitches*, you will have enough for 2 napkins, 3 coasters and 4 napkin rings, in addition to the tea cloth. If you wish to make 4 of each plus the tea cloth, add about ¼ yd. more fabric, plus additional threads listed above.

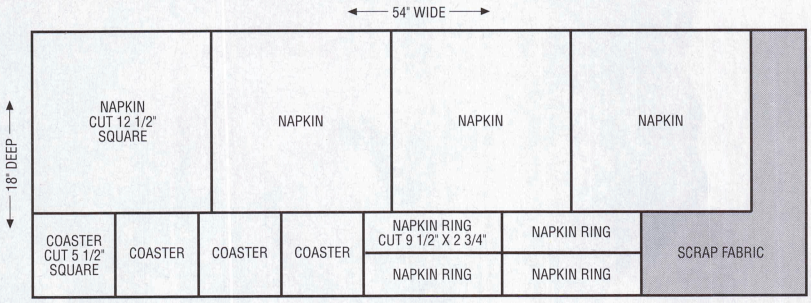


Fig. 1

Coasters

The fabric for each coaster is cut 5½" x 5½". Work the buttonhole edge with 1 strand Mountain Meadow Wildflowers first. Begin in the middle of one side and ¾" up from the raw edge. Step 8 of *Our World of Stitches* details and illustrates the basic buttonhole stitch. Work the buttonhole pattern shown in Fig. 2, remembering that each square equals 2 threads. Follow Fig. 3 to work all outside corners, as they are different from the tea cloth. Note that the 4 stitches necessary to make these corners share the same hole at the top, but skip a thread on the outside edge.

Now work the kloster block diamond with 1 strand #8 DMC Perle Coton, 503, by following Step 2 from *Our World of Stitches*, and Fig. 2 (main graph below) for placement. Work eyelets as indicated on the graph with 1 strand #12 DMC Perle Coton, 503, following the directions in Step 3 of *Our World of Stitches*.

Finally, work the lazy daisy flowers as indicated on the main graph with 1 strand Mountain Meadow Wildflowers, as directed in *Our World of Stitches*, Step 4.

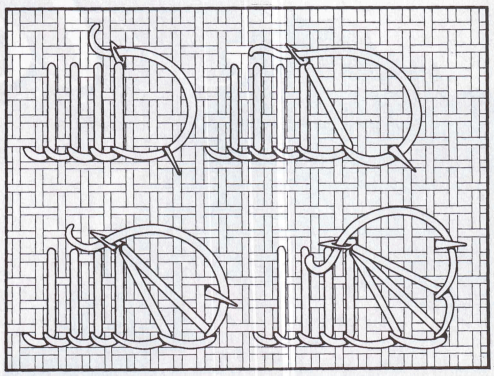


Fig. 3

Napkin Rings

Cut the fabric for each napkin ring to 9½" x 2¾". Fig. 4 is the main graph for *half* of the napkin ring; simply mirror image or turn around for the other half. You will have a total of 10 scallops on each long side of the napkin ring before stitching the corner. Working with 1 strand of Wildflowers, begin the buttonhole stitch 1" from the raw edge as indicated in Fig. 4. This is exactly like the one for the coaster. When the edge is done, work the lazy daisy flowers as in *Our World of Stitches*, Step 4.

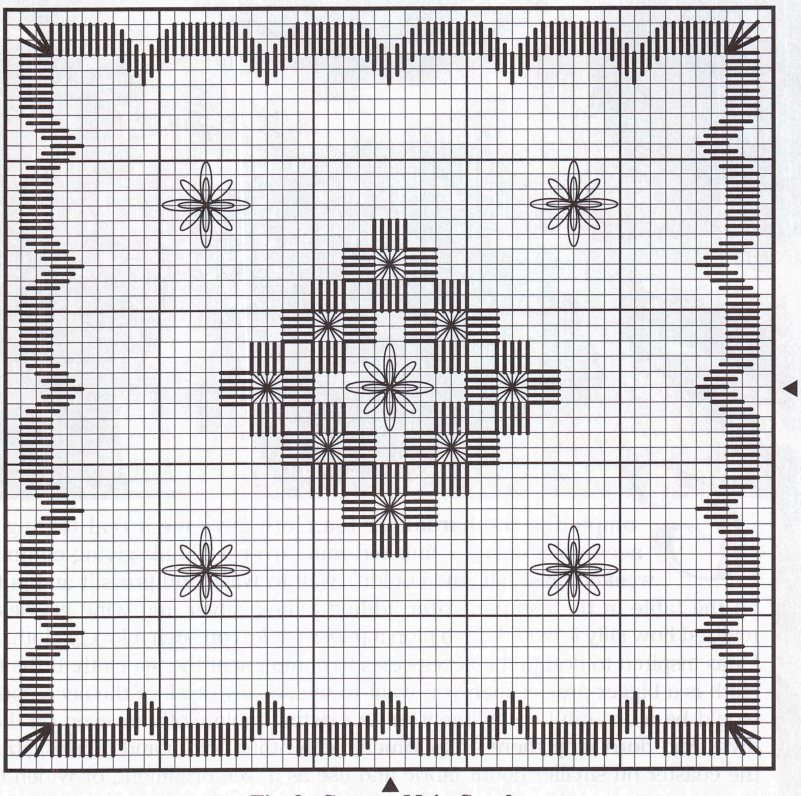


Fig. 2 Coaster Main Graph
Each square equals two threads

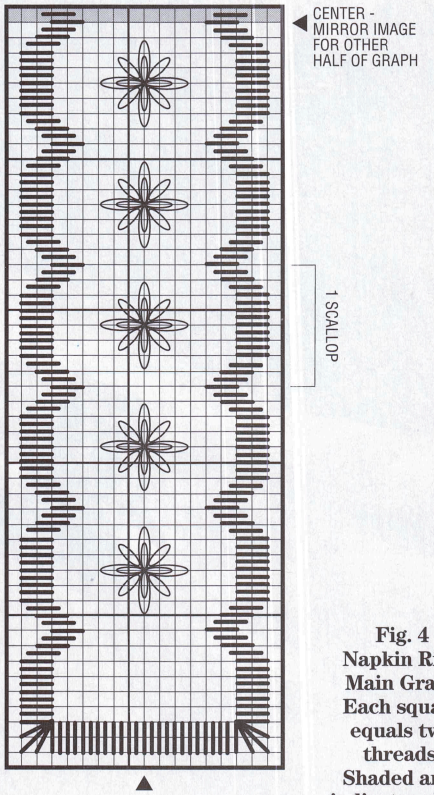


Fig. 4
Napkin Ring Main Graph
Each square equals two threads.
Shaded area indicates chart overlap.

Napkins

For each napkin, cut a 12 ½" square of fabric. Fig. 5 is the main graph for *part* of the napkin; repeat scalloped border for rest of napkin. You will have a total of 12 scallops on each side of the napkin. Start with the inside border of satin stitches, using 1 strand #8 Perle Coton, 503. Begin in the middle of one side, 1" up from the raw edge. Follow the pattern indicated by red lines in Fig. 5. Then work the buttonhole edge as shown, using 1 strand Mountain Meadow Wildflowers. As with the tablecloth, the buttonhole stitches share holes with the satin stitches. Fig. 6 illustrates the corner turn, which is similar to the one in *Our World of Stitches*.

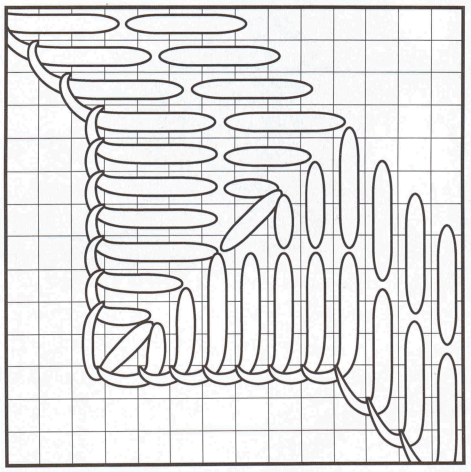


Fig. 6

Next work the kloster block diamond, using 1 strand of #8 Perle Coton, 503, following Fig. 5. *Work this motif in one corner only.* This diamond is larger than the one on the coaster, but it is worked the same way. Add the eyelets as indicated, using 1 strand #12 Perle Coton, 503. Referring to Fig. 5 for placement, work the central satin stitch star with 1 strand #8 Perle Coton, 503. Work the flower buds and lazy daisy flower with Mountain Meadow Wildflowers.

Finishing

To finish all accessories, cut away the excess fabric against the buttonhole edge. To be safe, cut one thread away from the actual stitching. Washing and pressing will cause the fabric to shrink slightly, making these whiskers less noticeable. Push the buttonhole stitch up and away from the edge with the side of your thumb. Keep the buttonhole stitch to the right of the scissors blade and cut slowly. When cutting into the inside corners, poke the point of your scissors up through the fabric so you are certain where it ends.

After cutting out the napkin ring, join the two ends. Use 1 strand #8 Perle Coton, 503, anchor through the back and begin at the corner. Simply whip through the loops of both sides as shown in Fig. 7.

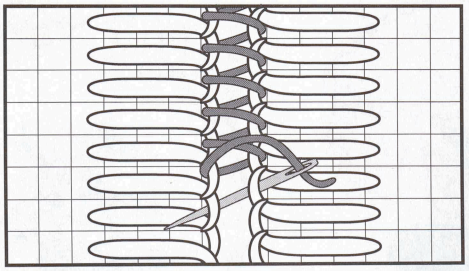


Fig. 7

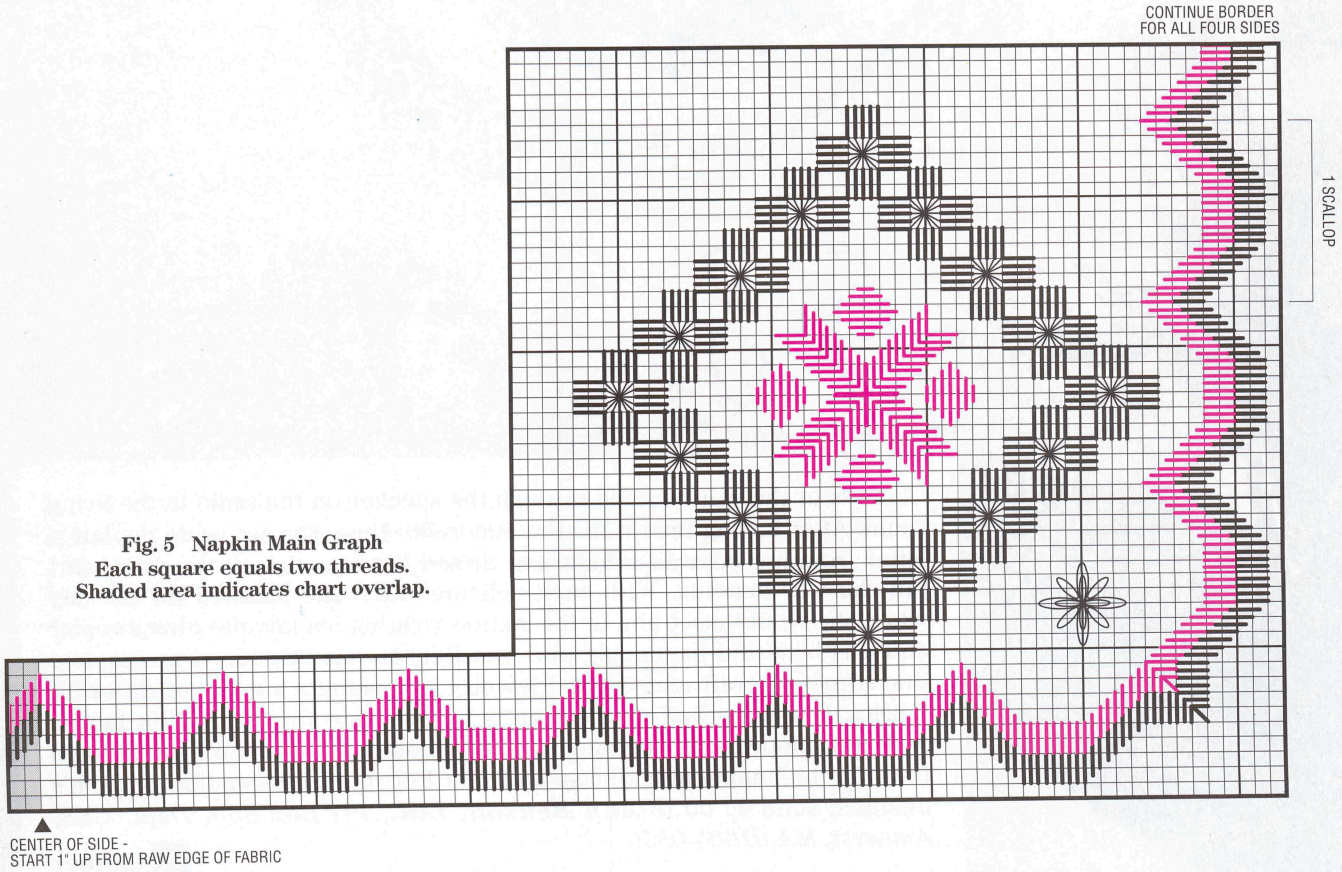
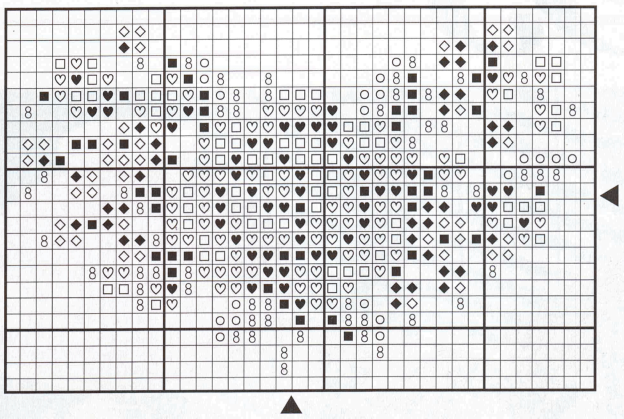


Fig. 5 Napkin Main Graph
Each square equals two threads.
Shaded area indicates chart overlap.

Love Story

News of the war boomed through the speaker on the radio in the living room. After having read it for the hundredth time, she set aside the latest letter from her beloved soldier and turned her attention to the rose heart pin she was beading. With each delicate stitch she planned for the day when she would meet him at the station wearing his favorite pink sweater and this beautiful handmade pin. Ann Benson has developed a complete line of needlecraft and beaded jewelry kits using a variety of different fabrics. Our heart and rose design is beaded onto fourteen count fabric, with a scalloped lace edging composed entirely of beads. We think you'll find this technique quick, easy and fun! For more information on Ann's designs, send $1.00 to ***Ann Benson, Ltd.,*** *PO Box 850, Dept. CSS, Amherst, MA 01004-0850.*

Beginner



Rose Heart Remembrance

© NKS Publishing, 1993

Mill Hill Seed Beads

○	0143	Lt. Green
□	0145	Lt. Rose
◇	0146	Lt. Blue
8	0167	Md. Green
■	0332	Dk. Green
♡	2005	Md. Rose
◆	2006	Md. Blue
♥	968	Red

Stitching Instructions: Sew beads to fabric with half cross stitches using one strand Ecru.
Stitch Count: 35 x 22
Fabric: 14 count Ivory Aida, cut to 4" x 6", (*Linen stitchers* may use any 28 count Ivory Linen to complete this design.)
Note: We recommend using a #9 or #10 beading needle to attach beads—available at needlework stores.
Design, Stitching and Finishing by: Ann Benson

Finishing Instructions:

Materials:

- Completed bead design
- Mill Hill Seed Beads—Ivory, 0123
- Sewing thread, Ivory
- Embroidery floss, Medium Rose (DMC 223)
- Stiffening cardboard
- Fabric backing
- Fusing web
- Glue
- Laundry starch
- Pinback
- Iron

1. Center heart pattern (Fig. 1) over beaded design fabric and trace with a pencil.

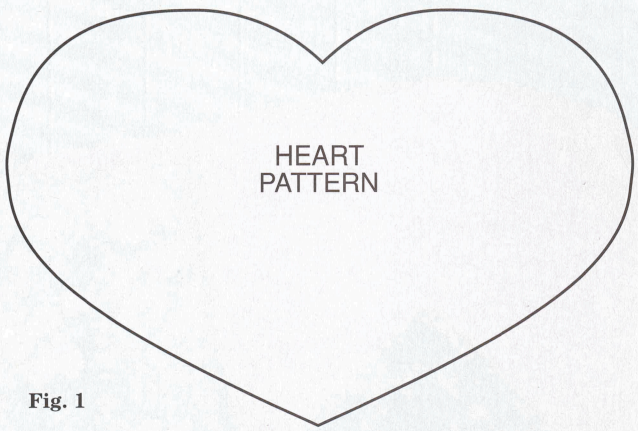


Fig. 1

2. Following your pencil line, stitch a chain stitch border using two stands Ecru floss. (For chain stitch instructions, see Page 37, Christmas 1992, Volume 10 Number 4.)
3. Following heart pattern, cut stiffening board.
4. Trim aida to ½" beyond chain stitch border, notching edges.
5. Glue design fabric to cardboard allowing notched edges to hang over the edge.
6. Wrap notched edges to back of cardboard and glue.
7. Following Fig. 2, apply bead lace to chain stitch edge, spacing loops ¼" apart.

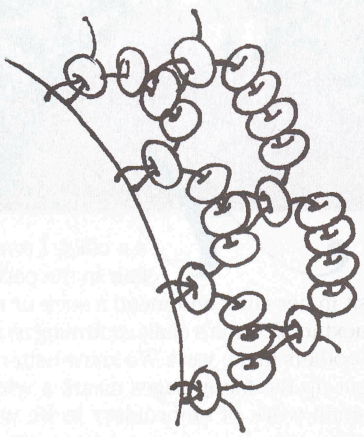


Fig. 2

8. Cut backing fabric and fusible web following heart pattern. Fuse fabric to back of cardboard using a medium iron.
9. Attach pinback with glue.
10. Use laundry starch to stiffen beaded lace. (Note: hair spray or a thin coat of clear nail polish may also be used to stiffen beaded lace.)

For Your Sewing Basket

As a child, I remember Momma's sewing tools were always kept by the side of her chair in the parlor of our home. Any time she had a few spare moments she would sit in her chair and mend a sock or replace a button on a blouse. Many Sunday mornings I would stand next to Momma's chair squirming as she mended a tear in my dress tearfully gotten from tussling with my brothers in the yard. We knew better than to disturb Momma's sewing tools—to borrow her scissors and cut up the funny pages meant a whipping for sure! Tucked away in her project bag was always some small work of embroidery to be worked on after we went to bed. Maybe it was a dresser scarf, a pillowcase, or perhaps a picture, "just for pretty." Our coordinating set of sewing accessories from ***JB Designs*** reminds me of Momma's parlor chair and sewing tools. The scrap bag rests on the arm of a chair, and attaches with velcro to a weighted top with a magnet needle holder and pincushion. All the leftover bits of fabric, empty needle packages and floss bands are tossed in the small, washable bag. No more picking floss scraps off the chair or from your clothing! To go along with the scrap bag, JB Designs' Project Bag holds design book, fabric, floss and needlework accessories to make your current project completely portable. It includes ribbons for adding floss holder pages or attaching accessories. The adorable Scissor Bunny is cute and practical. It has a ribbon looped through the ears which you tie to the handle of you scissors. Instead of searching through your project bag for your small scissors you search for the little bunny in the print dress. The bunny is completely jointed and absolutely delightful! JB Designs creates all this and more in a wonderful array of fabric colors and prints. Our featured print fabrics are Navy Trellis and Strawberry Blue, available at needlework shops, or write to *JB Designs, 4350 Romero Dr., Tarzana, CA 91356.*

GREAT FINDS

*Our **Cross Stitch Sampler Great Finds** section brings you, the cross stitcher, a source book of the latest designs and accessories for cross stitch. Books, graphs, leaflets, stitching accessories, and kits are featured to bring you a wide array of products to challenge your creativity.*

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Product Availability: Products advertised in this issue are available at the advertised price through September 30, 1993. The product may still be available beyond that time, but it is recommended that you contact the designer or manufacturer before ordering or sending money.

Wholesale Inquiries: An asterisk (*) appearing before a listed price indicates that designer or manufacturer's interest in retail shop inquiries for that item. If you are a retail shop requesting wholesale information, please inquire on your business letterhead and include a tax identification number and your phone number for verification.

CROSS STITCH SAMPLER

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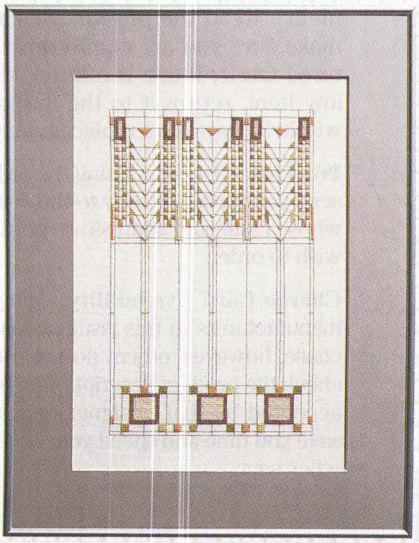
Cross Stitch Cameos

Mountain Columbines is a Victorian-inspired arrangement that will give a special grace to any home. Measuring 56 stitches wide by 136 stitches high, it is stitched on 28-count English rose Jobelan. Nineteen stunning DMC floss colors are featured. Our clear, 8-count chart is easy to read. Chart only *$4.50 ppd. CK/MO accepted. **K & D Designs,** 811 W Mountain Ave, Fort Collins, CO 80521. 303-493-7332.

Express your love for stitching with our *Girl Jumping Rope* counted cross stitch kit. It includes 3" x 5" wooden frame (painted as shown), graph for design shown and "You Make Me Jump For Joy," instructions, hardanger, DMC, and backing, *$10 ppd. VISA/MC/CK accepted. **Frame Work,** 1855 Ridge Rd, Westminster, MD 21157. 410-848-4695.

Rosa rugosa wild roses gracefully bloom in shades of pink surrounded by aqua green foliage. Adapted from a painting by Ginger. On 14-count fabric, design measures 9" x 12" and features cross stitch and backstitch. Chart *$6.50; kit *$23.50. Both ppd. CK/MO accepted. **Ginger & Spice,** PO Box 303, Reading, PA 19607. 800-543-1359.



Create a counted cross stitch adaption of Frank Lloyd Wright's Tree of Life Window (Darwin Martin House, Buffalo, NY, 1904). Kit includes ivory Jubilee cloth, DMC floss, graph, needle, photo, and instructions. Framed size: 15" x 19½". Kit *$22. Chart pack $8. Both ppd. Catalogue of many other Wright designs, botanicals, and animals, $2, free with order. CK/MO accepted. IL residents add 8% sales tax. **Heartland House Designs,** 741 N Oak Park Ave, Oak Park, IL 60302. 708-383-2278.

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Cross Stitch Cameos

Blue Dahlia is a winner! Several stitchers have already earned blue ribbons and even taken 1st place in state competitions with this piece. Approximate size is 289 stitches by 289 stitches. It features cross stitch, Smyrna cross, and upright cross done in 32 DMC colors. Enlarged graph and detailed instructions, *$5 plus $3.50 s/h. CK/MO accepted. **Sue Lentz Needlework,** Dept S, HCR 1, Box 228, Athelstane, WI 54104. 715-757-3619. FAX: 715-757-3300.

This splashy red and blue "Love" design is adapted from a US postal envelope. It's simple to stitch using only cross and half-cross stitches on waste canvas. Stitch it on any T-shirt or sweatshirt. Leaflet *$4.50; kit (shirt not included), *$16. Officially licensed product of the USPS. CK/MO accepted. **Heritage Series,** 1603 Myrtle Rd, Silver Spring, MD 20902. 301-593-4461, or 800-447-0178.

Early Christmas stitching is easy with this Danish mini bell pull kit featuring DMC floss (#601) on 14-count white Aida. Finished pull measures 3¾" x 11". Kit includes needle, black and white chart, 10 cm brass fittings, and bell, $12.50 ppd. VISA/MC/AE/CK/MO accepted. **Thumbelina Needlework,** PO Box 1065, Solvang, CA 93464. 805-688-4136.

Let there be light! A Brighter Pastimes Hobby & Needlecraft Light concentrates just the right amount of light on your project. It's easy to use, lightweight, battery operated (4 C batteries required), and has an adjustable clamp base which opens to 1¼" thick. AC adapter and replacement bulbs also available. Light *$28.45; adapter *$15.95; 2 bulbs *$8.25. All ppd. VISA/MC/CK/MO accepted. **DJV Designs,** PO Box 1075, Murrieta, CA 92564. 714-677-8886, or 800-354-8474.

Our 12" x 18" maple scroll frame on a lap base holds your fabric wrinkle-free for two-hand stitching in a recliner with your feet up. Rotates in place for easy access to back. Adjustable, it holds fabric up to 16" wide. Bookholder is adjustable in any position. As shown *$48. Without bookholder *$34. Both ppd. Brochure available. VISA/MC/CK/MO accepted. **Sullivan's Woodworks,** 15 Sharman, Fort Madison, IA 52627. 800-421-0264.

Project Portfolio™ is the needlework tote that protects and organizes your projects. Zips completely closed; unzips for laptop work surface. Features 3-ring binder, needle cushion with Velcro closure, and many pockets and pouches. Made of durable Cordura in blue, burgundy, or teal (specify first and second color choice). Measures 15" x 12" x 4½", $39.95 plus $4.75 UPS s/h. VISA/MC/CK/MO accepted. **Courtland Creek,** 5020 S Courtland Pkwy, Dept CSS, New Berlin, WI 53151. 414-529-4440.

Cross Stitch Cameos

This Carolina wren is one of five designs in our leaflet entitled *To Wrent for a Song*. Leaflet *$6 plus $1 s/h. Brochure free with SASE or with order. CK accepted. **Crossed Wing Collection,** Rt 1, Box 234, New London, WI 54961. 414-982-7638.

The Midnight Sonata Sampler is a distinctive needlework treasure featuring 23 different stitches. Stitched on navy Lugana fabric with Kreinik's Soie d'Alger silk thread, it measures 7½" x 14". Kit *$65; chart *$15. Both ppd. Catalogue $2. CK/MO accepted. **Periwinkle Promises,** 3653 Country Club Rd, Endwell, NY 13760-2552. 607-748-3194.

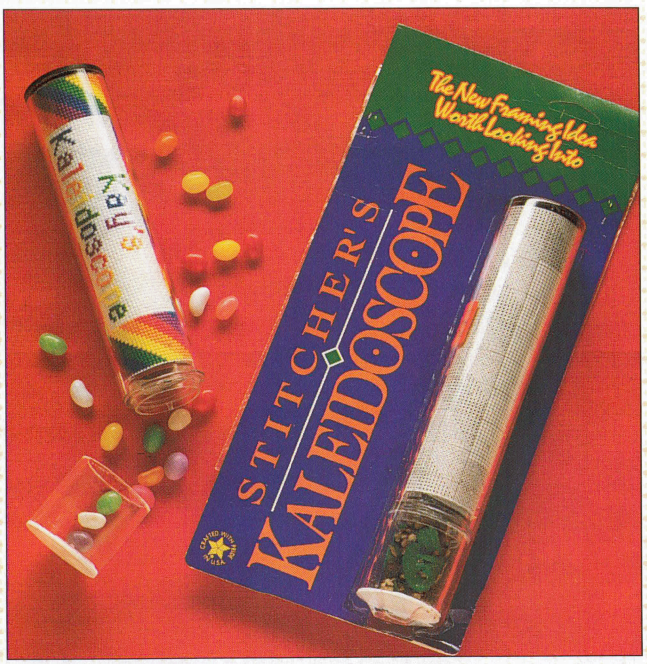
About Necklaces duplicate stitch kit has everything needed to stitch our latest eye-catching design. It includes 100% cotton sweater, graph, instructions, floss, charms, and needle. Unisex sizes S-XXL. Choose red, navy, natural, white, black, or teal. Heart charms in antique gold or silver, *$55 ppd. VISA/MC/CK/MO accepted. **Craftsmen's Studio,** 2727 Ring Rd, Greensboro, NC 27405. 919-621-4994, or 800-234-2808 (orders only).

Penguin Parenthood measures 7" x 7⅓" finished. Counted cross stitch kit includes 14-count light blue Aida, pre-sorted floss, needle, and chart, *$15.98 plus $2 s/h. Free catalogue with order. VISA/MC/CK/MO accepted. **Pegasus Originals Inc,** 129 Minnie Fallaw Rd, Lexington, SC 29073. 800-845-2427.

This versatile lap stand and frame can be adjusted to straddle your lap (shown) or to sit on a tabletop. Comes complete with adjustable extender bars, 20" heavy-duty scroll rods, adjustable side supports, and knobs. Available in oak (shown), $56, or cherry $66. Interchangeable with other Tomorrow's Treasures scroll rods for different widths. Brochure available. VISA/MC/CK/MO accepted. **Tomorrow's Treasures,** 19722 - 144th Ave NE, Woodinville, WA 98072. 800-882-8932.

The Angel Crafts Needlework Floor Stand is handcrafted to give solid, versatile support with effortless project manipulation. Perfect for any stitcher, *$94.95 plus $5.95 s/h. Accessories available include rods, chartbook holder, project rack, lights, and magnifiers. Stand and accessories also available at several fine needlework stores. Complete needlework catalogue, $2. VISA/MC/CK/MO accepted. **Angel Crafts,** PO Box 367, Leavenworth, WA 98826. 509-548-6212 (information), or 800-659-6672 (orders).

Welcome summer with *Strawberry Fields* by Charland Designs. Stitched on linen with flower thread and overdyed floss, this design contains eleven added stitches. As a special touch, a silver strawberry charm is attached. Design, overdyed floss, and charm, $22.50. Fabric and flower thread not included. Strawberry charm to wear as pendant, $11. Both ppd. CK/MO accepted. **Affinity,** PO Box 413, Chester Heights, PA 19017. 215-558-1945.



Here's a beautiful way to display your cross stitch! Completed work is rolled into the crystal-clear acrylic barrel. Change the contents of the cup to match the theme of your stitching or whatever you want! Kit includes fabric, thread, and pattern, *$19.99 ppd. Most 5" x 7" patterns will also work if you prefer to use your own.

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Start a sterling silver charm collection to treasure forever. Stork scissors charm (#901), bunny scissors (#926), and doll scissors (#970), *$22 each; tiny scissors charm (#60) and tiny thimble (#62), *$14 each; child's thimble charm (#78), *$24. Charm bracelet, specify 7" or 8" length (#872), *$14. Add $2.50 s/h.

Anne Powell Ltd
PO Box 3060, Stuart, FL 34995
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Every cross stitcher needs one of these! Wheel-thrown pottery mug designed just for cross stitch lovers is available in white with brown or blue spatters, $11.95 ppd. Mugs may vary in size as they are handmade.

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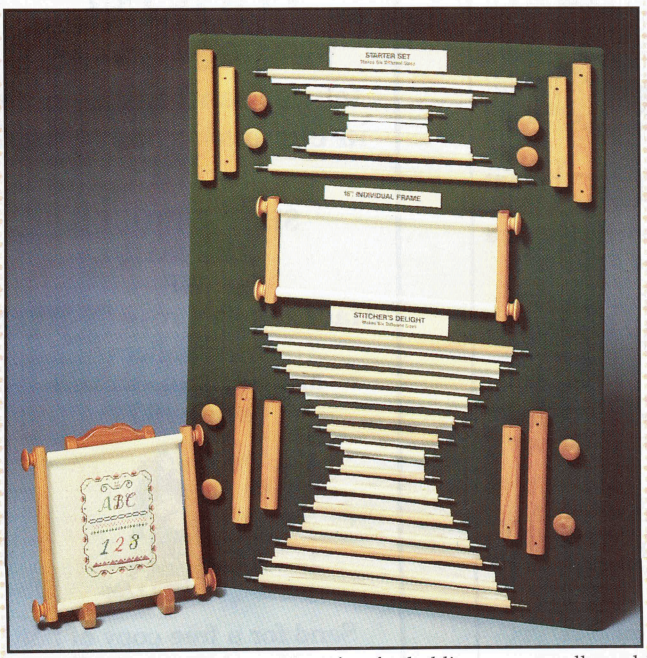

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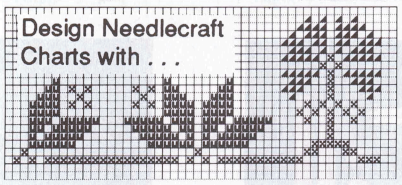

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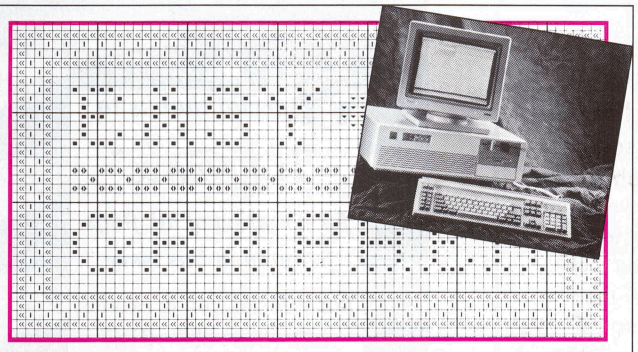

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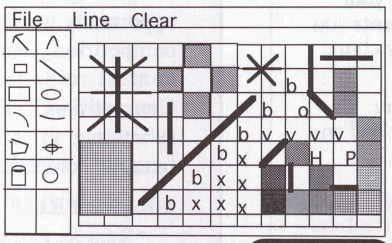

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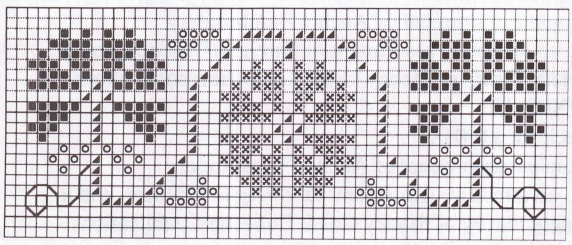

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